ALL ABOUT 120-620 ROLL-FILM PHOTOGRAPHY

POPULAR PHOTOGRAPHY

WORLD'S LEADING PHOTOGRAPHIC MAGAZINE

JULY, 1957 • 35 CENTS

SPECIAL 2¼ x 2¼ ISSUE

BUYER'S GUIDE TO TWIN-LENS REFLEX CAMERAS

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By Don Briggs . . . Paul Berg . . .
Sol Libsohn . . . Fritz Henle . . .
Bert Stern . . . Fred Smith . . .
Hiro Wakabayashi

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Advance – focus – shoot! Gene is in action, his Nikon pressed to his cheek. Advance – focus – shoot! A policeman turns, but the Nikon is nowhere to be seen . . . only Gene, looking unconcerned. The policeman relaxes.

A woman steps from the line. There is anguish in her face. She cries out at some injustice – the others are mute.

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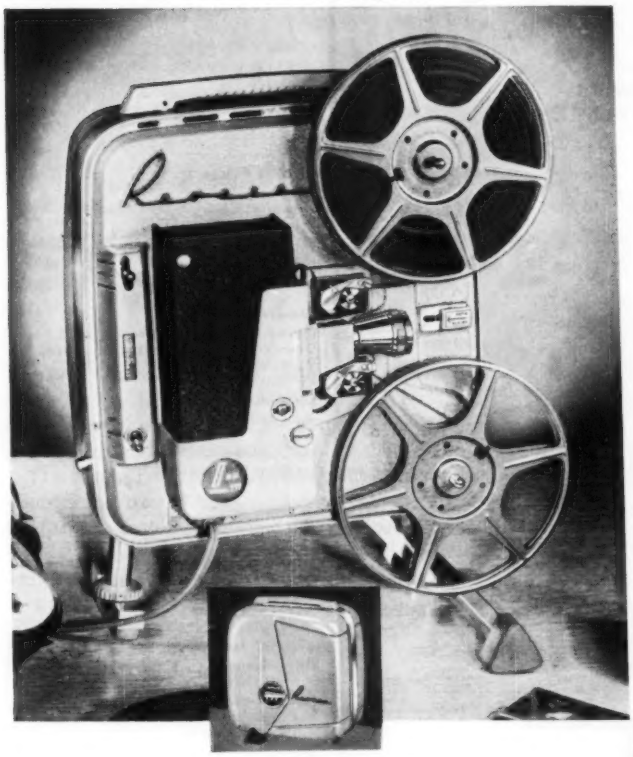

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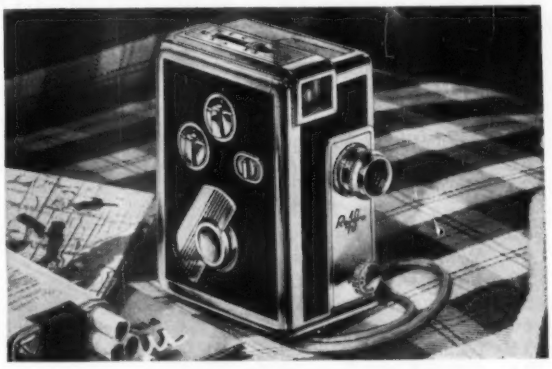

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JULY, 1957

VOLUME 41, NUMBER 1

POPULAR PHOTOGRAPHY®

including CAMERA and AMERICAN PHOTOGRAPHY

WORLD'S LEADING PHOTOGRAPHIC MAGAZINE

Minutes before shooting MGM starlet Janet Lake, William Woodfield decided he wanted an interesting background. Photographer Woodfield got out masking tape and colored paper, and made his design on a white paper background. Exposure on Daylight Kodachrome was made in open shade, with skylight filter, 1/10 second at f/4. Woodfield used the Rolleikin 35-mm accessory with his Rolleiflex, adapting the camera to accept 35-mm Kodachrome.

SPECIAL 2¼ x 2¼ ISSUE

PRODUCT REPORTS

102 IPEX—The Nation's Largest Photographic Show

- **102 The Editor's Report**
- **103 Product Developments**
- **105 The Products**
- **109 35-mm at IPEX**

EQUIPMENT AND MATERIALS

64 Twin-Lens Reflex Roundup

COMPOSITION

70 Fritz Henle talks about Composing in the Square Format

VACATION CAMERA

74 Get Yourself a Beach Camera *by Michael Mor*

PICTURE FEATURE

76 Why I Use 120 *by Hiro Wakabayashi, Don Briggs, Paul Berg, Sol Libsohn, Fritz Henle, Fred Smith, Bert Stern*

COLOR FEATURE

84 Professional-Quality Prints from Kodacolor Negatives *photographs by Pierre Lamarre*

CAMERA TECHNIQUE

86 Twin-Lens Reflex Ideal for Children *by Phoebe Dunn*

92 Diffusion *by John Brook*

PRINT CLINIC

90 What's Wrong with My Picture?

HOW IT'S DONE

96 How to Control Contrast *by Joseph Foldes*

GENERAL INTEREST

100 Feingersh Tries the New Fisheye Camera

MOVIES

120 10 Movie Ideas

122 New 8-mm Turret Camera *by Allan Green*

124 Sound Effects for Home Movies

142 LAST CALL—1957 POPULAR PHOTOGRAPHY INTERNATIONAL PICTURE CONTEST

DEPARTMENTS

8 Letters to the Editor

14 Tools and Techniques *by Norman C. Lipton*

30 Stereo Today *by Robert L. McIntyre*

34 Camera Clubs *by Whit Hillyer*

38 Color Clinic *by David B. Eisendrath, Jr.*

40 35-mm Today *by Bob Schwalberg*

48 We Asked the Pros

52 POPULAR PHOTOGRAPHY Quiz

54 What's New—Trade Notes and News

60 The Rangefinder—News and Comment by the editors

115 Challenge!

116 Calendar of Exhibitions

126 Photo Tips

127 POPULAR PHOTOGRAPHY's Traveling Salons

127 Contests and Markets

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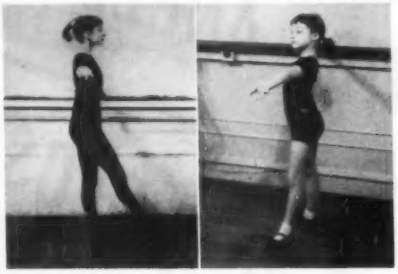
LETTERS TO THE EDITOR

A Dancer Is Born

You can't imagine how delighted I was when I saw Ed Feingersh's series of Audrey Hepburn as a ballerina and realized that a series of little-girl ballerina photographs I had recently taken were actually a group of children dreaming that



Audrey Nancy

they were glamorous Audreys. This pose of little Nancy Judge, enveloped in an illusion of grandeur, was such a copycat, I hoped your readers would like to see it.

MARILYN ALLAN
Rochester, N. Y.

"35" Not "500"

It is true that the Ricoh 500 does have "a unique trigger baseplate," and is in general a very fine camera for $70.00, as mentioned on page 81 of the April issue. The camera pictured is the Ricoh 35 however, also a good camera, but with slower lens and shutter and many design differences, selling in the $40.00-$50.00 range. Little mistakes such as this are bound to crop up, even in POPULAR PHOTOGRAPHY. They give readers something to do with spare time and postcards.

WILLIAM G. HOOVER
Oberlin, Ohio

• *Our thanks to Mr. Hoover and our other alert readers for pointing out this error. The camera pictured is indeed the Ricoh 35.*—ED.

Challenged Cliches

Announcement of your *Challenge!* series must have started every reader's mind working. It surely did mine. Ordinarily, when reading your magazine, I am first impressed with its value and diversity and then despondent. All those pictures skillfully executed. All those knowledgeable photographers. But this series, inviting my ideas for a particular theme, made me immediately get out a pencil and paper and start listing picture situations. And this led to what I believe are my first out-of-the-ordinary pictures. The feature is an irresistible challenge to amateurs who may have felt themselves, like me, in a rut of cliche picture taking. Thank you, POPULAR PHOTOGRAPHY.

LIDA LIVINGSTON
New York, N. Y.

Glamor Rides the Elephant

On page 91 of the May issue there is a circus photograph whose caption refers to an "Elephant Girl." I should think that Marilyn Monroe should get a somewhat better billing, one befitting her position as a foremost glamor girl, even if she is only opening the circus. Besides, I would be interested in knowing who is interested in the elephant.

H. MAUST
New York, N. Y.

Poetic Approach

I like your magazine very much but think, perhaps, it could use a light touch so I have composed a bit of applicable verse:

Hobbies for Hubbies

Of most hobbies I'm in favor
They give to life a needed savor
But not amateur pho-tog-ra-phy
Such developments you shouldn't see!
So, hubby, dear, I'm warning thee
Just one more off-guard snap of me
With hair askew and mouth ajar
And I'll smash that candid camer-ah!

H. L. CAREY
Freeport, Me.

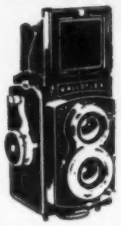
Cold-Weather Note

When photo addicts speak of warm and cold tones they rarely refer to temperatures. However, in this picture the reference is purely thermometric. It happened when my wife needed the use

Frozen Pictures

of her sink in which I had some prints washing. Removed to an unheated room on a typical New England winter's day, they were forgotten until some time later. The result, an ice cake of 8x10s, is held here by young Lincoln Denison.

O. B. DENISON, JR.
Cornish, Me.



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	105mm Ektar f/3.7	360.00	309.00
4" x 5"	135mm Xenar f/4.7	315.00	293.00
	135mm Optar f/4.7	386.00	335.00
	127mm Ektar f/4.7	386.00	335.00
	135mm Tessar f/4.5	365.00	315.00
	135mm Xenotar f/3.5	419.00	398.00
	150mm Tessar f/4.5	365.00	315.00
	150mm Xenar f/4.5	365.00	315.00
	150mm Tessar f/3.5	419.00	398.00
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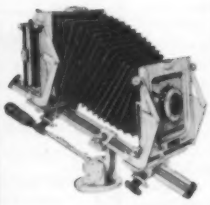
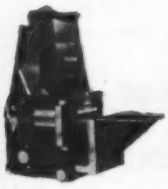
GRAPHIC VIEW II CAMERA



This famous View Camera is the basic equipment for every serious photographer. Here is unmatched versatility thanks to such features as rising, shifting and tilting front and back that enable you to make all corrections right **on the negative.** The 16" bellows extension permits 1 to 1 copying. Absolutely rigid monorail bed assures permanently accurate alignment. You have a choice of four backs, including reducing type. And with its fine hammertone finish, the all-metal Graphic View II Camera adds distinction to any studio!

Complete with Graflok back, film holder, pan-tilt base and compartment carrying case ..... $149.50 Cash or $14.95 Down
Graflex Optar 162mm f/4.5 coated lens in synchro shutter ..... 88.50 Cash or 8.85 Down
Kodak Ektar 203mm f/7.7 coated lens in synchro shutter ..... 69.00 Cash or 6.90 Down
Schneider Symmar 180mm f/5.6 convertible coated lens in synchro shutter.. 144.50 Cash or 14.45 Down

The Prize-Winning Super D GRAFLEX Camera



For perfect composition and ease in capturing that "right moment," the single lens reflex camera with a large negative is the ideal choice. Graflex cameras have been synonymous with successful pictorial photography for many years. Today's Super D Graflex cameras feature a focal plane shutter with speeds to 1/1000th second, built-in flash, revolving back, Ektalite field lens and interchangeable lenses. And the Super D Graflex was the first reflex camera with a fully automatic diaphragm for easy focusing and composing on large ground glass!

There are Graflex film holders for sheet film, film pack and 120 roll film. Whatever the photographic assignment, a Graflex camera can handle it superbly!

3¼ x 4¼ Super D Graflex with Ektar 152mm f/4.5 coated lens
$266.25 Cash or $26.62 Down
4 x 5 Super D Graflex with Optar 190mm f/5.6 coated lens and Graflex back
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4 x 5 Super D Graflex with Optar 190mm f/5.6 coated lens and Graflok back
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Products listed on all four of D.F.A.'s pages are **Brand New**—factory packed. Our stocks of both used and new photographic equipment are however very extensive. **Anything photographic** may be ordered directly by mail from Dowling's Fifth Avenue!

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4 STAR LINE-UP

ALPA 4

ALPA 5

ALPA 7

and now

ALPA 6

Choose from these fine lenses:	ALPA 5	10% Down	ALPA 6 or ALPA 7	10% Down
Alorar 50mm f/3.5	$279.00	$27.90	$319.00	$31.90
Alfinon 50mm f/2.8 pre-set	319.00	31.90	359.00	35.90
Xenon 50mm f/1.9 pre-set	339.00	33.90	379.00	37.90
*APOCHROMAT Switar 50mm f/1.8 Automatic	429.00	42.90	469.00	46.90
Macro-Kilar 40mm f/3.5 E (focus to 4")	329.00	32.90	369.00	36.90

Are you a perfectionist? The new All-in-One ALPA 6 is designed especially with you in mind! The only single-lens reflex 35mm camera made to highest precision standards by world famous Swiss craftsmen now brings you split-image rangefinder focusing combined with prism eye-level viewing. You are sure of absolute sharpness with every picture. In addition, you get such exclusive ALPA features as the magnificent Switar Apochromat f/1.8 lens with fully automatic diaphragm, separate optical viewfinder, synchronized focal plane shutter 1-1/1000 second, a complete range of quickly interchangeable lenses from 28mm wide angle to 360mm telephoto (and more) and, of course, that matchless Swiss workmanship in every detail!

ALPA 5 has a regular prism viewfinder. ALPA 7 has, in addition to the prism viewfinder, a separate optical viewfinder for 50mm and 90mm lenses plus a coupled optical rangefinder. ALPA 4 has a waist-level reflex viewfinder.

Superb, coated accessory lenses for all 1957 ALPA cameras:

Retrofocus 28mm f/3.5 pre-set	$139.00 Cash or	$13.90 Down
Macro-Kilar 40mm f/3.5 D (focus to 2")	124.00 Cash or	12.40 Down
Tele Xenar 90mm f/3.5	129.00 Cash or	12.90 Down
Macro-Kilar 90mm f/2.8 pre-set (focus to 8")	266.45 Cash or	26.65 Down
*APOCHROMAT Alpa 100mm f/2.0 pre-set	299.00 Cash or	29.90 Down
Algular 135mm f/3.2 pre-set	139.00 Cash or	13.90 Down
Tele Xenar 135mm f/3.5 Automatic	159.00 Cash or	15.90 Down
Tele Kilar 300mm f/5.6 pre-set	199.00 Cash or	19.90 Down
Tele Xenar 360mm f/5.5 pre-set	229.00 Cash or	22.90 Down

***APOCHROMAT lenses alone are fully corrected for all 3 primary colors—unexcelled for perfect color photography. They are available today on ALPA cameras exclusively!**

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P-757

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1957 PRAKTICA FX

Take a look at the future through the viewing system of this revolutionary camera. Single lens reflex—of course! Plus split-image rangefinder combined with eye-level prism viewfinder that can be replaced with an accessory waist-level finder. Plus a built-in optical viewfinder for sports or available light. And the PRAKTINA FX is the first to bring you a choice of INTERNALLY controlled, fully automatic lenses (prices include camera and lens):

With Tessar f/2.8 lens . . . . . $239.50 Cash or $23.95 Down
With Biotar f/2.0 lens . . . . . 297.50 Cash or 29.75 Down
With Quinon f1.9 lens . . . . . 299.50 Cash or 29.95 Down

The PRAKTINA FX is the center of a whole system of superior photography with such exclusive accessories as these:

Rapid Sequence Spring Motor . . . . $69.50 Cash or $6.95 Down
Electric Remote Control . . . . . 150.00 Cash or 15.00 Down
50 ft. Bulk Film Magazine . . . . . 69.50 Cash or 6.95 Down

Write for the complete PRAKTINA FX story—FREE at DOWLING'S!

1957 PRAKTIFLEX FX3

Newest automatic features and complete versatility at a popular price! Choice of fully automatic lenses with internal diaphragm control, super-accurate focal plane shutter, standard mount for quickly interchangeable lenses, accessory prism eye-level finder available.

With Automatic Westanar f/2.8 lens* $149.50 Cash or $14.95 Down
With Automatic Tessar f/2.8 lens* 179.50 Cash or 17.95 Down
With Pre-set Primoplan f/1.9 or Tessar f/2.8 lens 139.50 Cash or 13.95 Down

*These lenses have new Internal Diaphragm Control.

1957 BESELER Enlargers—For a Lifetime of Perfect Enlargements!

To get the best possible enlargements from your negatives, these features are "musts":

- **Absolutely rigid construction.** BESELER Enlargers alone have a structural frame based on 4 triangular trusses, for complete freedom from vibration.
- **Complete versatility.** BESELER Enlargers alone accommodate a wide range of lenses with one basic lensboard. They alone accept ALL negatives from 8mm or Minox size to 5" x 7" without changing condensers. Lamp house locks at precise 90° angle for over-size enlargements. Camera back is available.
- **Simplicity.** BESELER Enlargers alone have Automatic Electric Controls for speedy, accurate negative positioning.
- **Quality.** Your 1957 BESELER Enlarger is the product of almost 90 years' experience in precision optical design. It is guaranteed for Life, both by BESELER and DOWLING'S Fifth Avenue.

In addition, BESELER Enlargers offer such exclusive features as: "Resistrol" Voltage Control Unit • "Bescolor" Condenser Colorhead Assembly • "Beslite" Cold Light Head • Complete range of precision accessories.

BESELER 23C (8mm or Minox to 2¼"x3¼") . . $139.75 Cash or $13.97 Down
BESELER 45MB (Cold Light) . . . . . 224.75 Cash or 22.47 Down
BESELER 45M (Condensers) . . . . . 236.75 Cash or 23.67 Down
BESELER 45MC (Color Head) . . . . . 259.75 Cash or 25.97 Down
BESELER 45MCR (Resistrol) . . . . . 269.75 Cash or 26.97 Down
BESELER 45MCR-X (Rear supports leave baseboard clear) . . . . . 314.75 Cash or 31.47 Down
BESELER 75MB (2¼"x2¼" Cold Light) . . . . 239.75 Cash or 23.97 Down

All Model 45 Enlargers handle negatives from 8mm or Minox to 4"x5".

Write DOWLING'S today for free brochure listing all lenses and accessories for BESELER Enlargers!

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The Meter Most Photographers Use

No matter what camera you have—this famous exposure meter makes BETTER pictures EASIER! A truly universal instrument, the Weston Master III alone brings you these exclusive features:

- Calibrated for ALL films—Color, Black and White, Polaroid
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- Automatic change-over to low light scale
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- Color film range indicator
- Shock-proofed cushion mounting
- Reads reflected or incident light with accessory Invercone

With its large, easy-to-read numbers, the 1957 Weston Master III gives you accurate readings more quickly, provides real "picture insurance." And it pays for itself because you never miss a shot through faulty exposure. Complete with leather case, only **$32.50.** Invercone incident light attachment **$2.50.**

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A printing and enlarging exposure meter of unexcelled accuracy. Invaluable for color work, eliminates tedious tests. Price **$135.00 Cash or $13.50 Down.**

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4 x 5

Linhof

New Super Technika 4 x 5 model IV is the ultimate camera in its size. Price **$499.50 Cash or $49.95 Down,** plus your choice of superb lenses. New Super Technika "23" model IV **$389.50 Cash or $38.95 Down,** plus lens. Write D.F.A. today for details on new Linhofs, lenses and trade-in allowances.

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A superb camera no bigger than your finger! Minox negatives can be enlarged to 11" x 14". Get true "candids" anywhere, anytime with high speed film, also brilliant color transparencies! Price **$139.50 Cash or $13.95 Down.**

1957 SUPER BALDINA

Incomparable value in a fine 35mm camera. Combined viewfinder and coupled rangefinder, synchro shutter to 1/300 second, self-timer, rapid wind lever and fast f/2.8 lens. Super Baldina complete with case and BC flash only **$49.95 Cash or $4.99 Down.**

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Superb, professional quality sound is literally at your finger tips in this 1957 PENTRON HF 400. These are among its exclusive features that mean the finest sound for your home or business:

- **Three speakers with separate Hi-Fi Tweeter**
- **Frequency response 40 to 12000 cycles**
- **10 Watt Hi-Fi Amplifier**
- **Automatic Index Counter**
- **Illuminated VU Recording Meter**
- **Unimagic Single Lever Control**
- **LC Crossover Network at 1000 cycles**

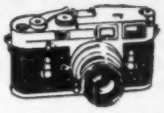
You will marvel at the three-dimensional perspective in sound created by this outstanding instrument. The 1957 PENTRON EMPEROR Recorder, regularly $249.50, is offered by DOWLING'S for only **$199.50 Cash or $19.95 Down.**

1957 PENTRON PACEMAKER Model T-90. Two speakers provide brilliant sound reproduction in this great recorder. Its numerous features include Two Speed Operation • Magic Eye Recording Control • Unimagic Single Lever Action • Automatic Braking. Regularly $199.95; at DOWLING'S only **$159.50 Cash or $15.95 Down.**

1957 PENTRON CLIPPER with exclusive Monomatic Control brings superb PENTRON quality sound into the range of every recording enthusiast. Regularly $139.95; at DOWLING'S only **$119.50 Cash or $11.95 Down.**

New 1957 Exakta II-A

Latest version of the original single lens reflex and finest ever — don't confuse with older models! With improved Rangefinder Penta Prism and choice of Fully Automatic lenses: Westanar f/2.8 **$299.60 Cash or $29.96 Down;** Tessar f/2.8 **$333.00 Cash or $33.30 Down;** Biotar f/2.0 or Xenon f/1.9 lens **$399.00 Cash or $39.90 Down.**



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Leica M-3 with Elmar f/3.5 lens **$363.00 Cash or $36.30 Down;** with Summicron f/2.0 lens **$456.00 Cash or $45.60 Down;** with **New** Dual Range Summicron f/2.0 and Optical Viewing Unit **$495.00 Cash or $49.50 Down;** with Summarit f/1.5 **$495.00 Cash or $49.50 Down. New** "RF" Summaron f/3.5 lens with Viewing Unit **$139.50 Cash or $13.95 Down.**

1957 1000F HASSELBLAD

Single lens 2¼ x 2¼ Reflex by Swedish master craftsmen. Synchro shutter to 1/1000 second, Tessar f/2.8 pre-set lens, interchangeable film magazine and lenses plus a host of accessories give the HASSELBLAD unusual distinction and versatility. Price **$379.50 Cash or $37.95 Down.** Write for free booklet!

New 1957 Rolleis!

Rolleicord Va with Xenar f/3.5 **$124.55 Cash or $12.45 Down;** Rolleiflex 3.5G **$232.50 Cash or $23.25 Down;** with built-in exposure meter **$272.50 Cash or $27.25 Down.** Rolleiflex 2.8E **$291.50 Cash or $29.15 Down;** with built-in meter **$331.50 Cash or $33.15 Down.**

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Thousands of newsreel cameramen, TV stations, schools and other film producers have proved the superb quality and versatility of the AURICON Cine Voice camera. Now—finer than ever—the CINE VOICE II offers you the means for really great, exciting 16mm movies.

- **Single system recording of picture and optical sound together**
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Auricon Cine Voice II outfit	$795.00 Cash or $79.50 Down
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Specially priced, complete Auricon Pro 600 outfits available. Write us for details on all models. Order your Auricon equipment **today** direct from DOWLING'S Fifth Avenue—shipping and insurance FREE!

new 1957 Diax IIb

Amazing precision and versatility at a true budget price! All the important features you want in a fine miniature are built into this value-packed camera:

- **Fully interchangeable Schneider lenses**
- **Famous Compur Rapid MX Synchro shutter 1—1/500 second plus self-timer**
- **Built-in rangefinder coupling to ALL lenses**
- **Optical viewfinder for 50mm and 85/90mm lenses**
- **Rapid wind lever for split second operation**
- **Complete line of accessories available**

And now, thanks to improved production methods, DIAX IIb prices are lower than ever:

DIAX IIb with Isconar f/3.5 lens	Only $99.50 Cash or $9.95 Down
DIAX IIb with Xenar f/2.8 lens	Only 119.50 Cash or 11.95 Down
DIAX IIb with Xenon f/2.0 lens	Only 149.50 Cash or 14.95 Down

Accessory lenses widen the range of your 1957 DIAX IIb also at reduced prices:

Westron 35mm f/3.5 (wide angle)	Only $49.50 Cash or $4.95 Down
Xenagon 35mm f/3.5 (wide angle)	Only 69.50 Cash or 6.95 Down
Isconar 85mm f/4.0 (telephoto)	Only 49.50 Cash or 4.95 Down
Tele-Xenar 90mm f/3.5	Only 79.50 Cash or 7.95 Down
Tele-Xenar 135mm f/4.0	Only 89.50 Cash or 8.95 Down

You can own a complete DIAX IIb Three-Lens Outfit for only **$189.50 Cash** or **$19.85 Down!** Includes camera with 50mm f/3.5 lens plus Westron 35mm f/3.5 wide angle and Isconar 85mm f/4.5 telephoto lenses. Order your outfit from DOWLING'S Fifth Avenue today!

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☐ Give me tentative allowance by mail.

☐ I am shipping equipment for exact allowance.

Your trade-in may be used as down payment! It will be returned at D.F.A.'s expense if you don't accept our top offer.

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All These Features For Only $44.50

Kalimar "B" 35mm Camera

A QUALITY 35mm CAMERA WITH f:2.8 LENS FOR ONLY $44.50.... Note the many deluxe features usually found only in high-priced cameras:

- One stroke of winding arm advances film, counts exposure and cocks shutter simultaneously for next exposure; permits taking pictures in rapid sequence. All scales visible from above . . . ideal for fast-moving subjects and for sports photos.
- Double exposure prevention device.
- Color corrected, fast f:2.8 45mm amber-coated lens gives high light transmission, extra depth of field.
- Single eyepiece coupled range-viewfinder with fingertip focusing wheel for rapid focusing.
- Synchronized shutter with speeds B, 1/5, 1/10, 1/25, 1/50, 1/100, 1/300 sec.
- Hinged camera back opens wide for easier loading and cleaning.
- Elegant chrome-trimmed leather Eveready case available.

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Importers of Quality Photo Products

TOOLS AND TECHNIQUES

by Norman C. Lipton

A round-up of recent developments and significant trends

Polaroid Exposure Numbers. Along with the first announced price increase in Polaroid Land cameras, last March, came news of a change in the numbering of the eight fixed shutter-speed and lens-aperture combinations of the Speedliner and Highlander models—which have gone up to $94.50 and $72.75, respectively. In place of the Polaroid Land camera shutter numbers (from 1 to 8 on the Speedliner and 2 to 9 on the Highlander), the new American standard exposure-value ("EV") system is being utilized. (The "EV" system which is now being formalized by the American Standards Association has identical numbers to those in the Deckel LVS light-value system in which many German imports are calibrated.) "EV" numbers on the new Speedliner Model 95B run from 10 to 17, and on the new Highlander Model 80A, from 11 to 18. As a result of this change, exposure-meter manufacturers will no longer have to be concerned with an extra set of film-speed settings for "Polaroid" as well as "LVS" as has been the case in the past.

To conform to the calibration change, the PR-23 meter formerly used with the Model 80 Highlander camera is being changed to read directly in "EV" numbers, and will be known as the PR-23A. A PR-23B meter, with increased sensitivity to handle the high-speed Type 44 Polaroid Land film, calibrated in "EV" numbers, will be available with a clip to fit the new Model 95B Speedliner camera . . . An entirely new high-sensitivity meter made for Polaroid by the German firm of Metrawatt, calibrated in old Polaroid as well as new "EV" numbers and capable of handling ASA speeds up to 1,000, should be available in the very near future, if not already.

Explosion-Proof Light. A new floodlamp-type lighting unit intended for picture-taking in mines, grain-storage bins, and other areas subject to explosion hazards was recently developed by the Bureau of Mines, U. S. Department of Agriculture. Essential features of the new light are a fan-cooled aluminum housing and a special 1,000-watt incandescent bulb designed by the General Electric Co. The light permits color photography without correction filters; the unit connects directly to permissible-type mine-lighting systems. Commercial firms can obtain permission to manufacture the unit without license by applying to the Bureau of Mines, Central Experiment Station, Pittsburgh, Pa.

In England, the development of an electronic-flash unit suitable for use in "potentially explosive atmospheres" has been reported (*The Journal of Photographic Science* Nov/Dec 1956, IX). The equipment, developed by Ernest Turner Electrical Instruments in collaboration with the British National Coal Board, has a special noninductive triggering circuit which eliminates the risk of friction when electrical energy is applied to the shutter contacts. Other safeguards in the circuitry keep the total energy in the external circuit from reaching a dangerous level even when three internal failures occur simultaneously. The unit is relatively large—14x13½x13 inches—weighs 58 pounds and utilizes 200 watt-seconds of energy; recharging time is 10 seconds. The Ministry of Fuel and Power has certified the equipment as intrinsically safe and flameproof.

Fan-cooled aluminum housing and special 1,000-watt incandescent bulb are essential parts of explosion-proof light for shooting in mines.

Instantaneous Cold Light. A new Model B series of cold-light enlarging units has recently been announced by Aristo Grid Lamp Products Inc. which entirely eliminates the need for "warming up" the light in order to reach maximum intensity. Optimum operating intensities are automatically maintained by a thermoplate and thermostatic control element in the new Model B units. As a result of the improvement, it is no longer necessary to control the exposure light with a shutter or safety filter nor to keep the light source burning continually until the moment before the printing paper is inserted in the enlarging easel and then to switch the light on and off for exposure, and then on again after the paper has been removed. Ordinary timers and/or foot switches can now be employed for cold-light enlarging so that the inherent advantages and characteristics of this cool diffuse source can be fully utilized. Obviously, the life of the source is substantially prolonged by the new design. Appearance and dimensions of the Model B units are identical to those of the stand-

Aires 35III L

NOW MORE THAN EVER . . . . for only $99.50

Compare the new f:1.9 AIRES with all other 35mm cameras and you'll agree that you get *more* for your money regardless of price!

3 NEW FEATURES:

New Light Value Scale (LSV) is cross-coupled to aperture and shutter speed settings to ensure more perfect exposures; both aperture and shutter speed are set with one knurled ring.

New "Trimming" Type Single Window Range-Viewfinder frames the scene enables good composition of fast-moving objects, permits accurate alignment even in poor light. Photographers with eyeglasses can see the image accurately. New, more accurate parallax compensating marks for close-up shooting.

New Rapid Rewind Handle for fast return of film to cartridge; automatically resetting exposure counter.

f:1.9

AIRES Camera
$99.50
Eveready leather case packaged with camera
$12.50

The brilliant luminous "frame" has helped make AIRES the most talked about camera of the decade.

Before you buy, be sure to see the new AIRES, now at your dealer. *Other features include:* Speeds to 1/500 sec. Automatic rangefinder focusing *down to 1⅔ ft.* Fast 6-element coated f:1.9 45mm lens can take pictures indoors without flash. All scales and setting visible from top.

For literature, write Dept. PA77

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Graphic 35 WITH EXCLUSIVE PUSH-BUTTON FOCUSING and Spectramatic Flash Settings

Easy-to-use Push-Button Focusing is the fastest focusing method ever developed. Your forefingers rest comfortably on the convenient push buttons for quick, easy, needle-sharp coupled rangefinder focusing. Then, without changing the *natural grip*, you squeeze the shutter release.

By using a Proximeter I and II you can take photos as close as 9 inches and still enjoy the advantage of Push-Button Focusing. The Proximeters are close-up lens attachments that automatically correct the split-image rangefinder for focusing and parallax.

The Graphic 35 also features Spectramatic Flash Settings. With it you can select the correct aperture setting for any type of film by simply matching the color bands that appear in the Visi-Ready footage scale window with the corresponding aperture color bar. Takes all of the arithmetic and guessing out of flash photography. You can be sure of every flash exposure. In addition, the Graphic 35 has all of the other popular miniature camera features of cameras in its price class.

Graphic 35 (f/3.5 lens)	$77.50
Graphic 35 (f/2.8 lens)	87.50
Proximeter I in leather case	22.95
Proximeter II in leather case	22.95

GRAFLEX®

New STROBOMITE

Operates on four "D" size batteries or 110 volt AC current. Has exclusive adjustable reflector and exclusive accessory wired shoe adapter. Lamphead mounts on any camera accessory shoe clip or "L" bracket. Has *ready light*, modern styled aluminum trimmed power pack and lamphead, light weight, 50 watt-second energy storage.

Strobomite electronic flash (less batteries) $64.50
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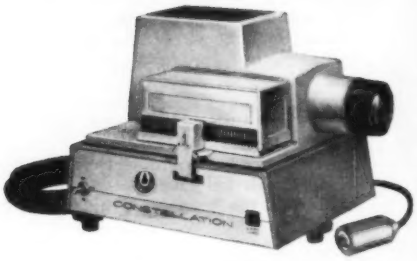
PACEMAKER *Graphic* 45

Offers more built-in features to help you take any kind of picture. Widely used for sports, news, aerial, studio, portrait, combat, copying, nature, landscape, still life, industrial and police photography. Can be used for telephoto, normal, wide angle, one-to-one close-up and microphotography.

Pacemaker Crown Graphic 45 ..... as low as $14.04 a month
Pacemaker Speed Graphic 45 ..... as low as $17.22 a month
(with 1/1000 second focal plane shutter)



Constellation PROJECTOR

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ard units which are still available. Both types are available for all enlargers that handle negatives up to 4x5, 5x7, and 8x10 inches. Write Aristo, 65 Harbor Road, Port Washington, N. Y., for further details and specific prices.

Persisting Flash Images. Two ingenious methods for "holding" electronic-flash illumination long enough to permit picture taking and illuminating equipment to be precisely aligned in photomicrography were described by Kodak researchers Roger P. Loveland and Bernard M. Spinell at the 26th Annual Meeting of the Biological Photographic Association in Rochester late last August. In ordinary photomicrography with constant light sources, the microscope is visually focused on a paper target with the light source in position—a technique that is obviously impractical with intermittent flashes of short duration. One technique outlined in the paper consists of substituting a phosphor-coated plate for the ordinary paper. After the electronic-flash source has been discharged, the phosphor continues to glow, and the technician can make all the necessary adjustments in alignment while observing the glowing target. In the second method, a paper target is utilized, but the power supply feeding the xenon-filled flashtube is adjusted to provide a succession of low-powered flashes at sufficiently close intervals to produce a continuous light source for making the necessary observations and adjustments. Once the alignment has been completed, the source is turned up to full power and the exposures made. Electronic flash is proving useful in phase and dark-field photomicrography where large amounts of light are needed, according to the authors. It is also helpful in making studies of small living organisms as well as of moving objects and components (such as particles in oil dispersions) in the course of industrial research.

Emulsion Coating Progress. News of an important advance in film and paper coating technique was disclosed on October 3, 1956, with the publication of British Patent No. 758,401, *Improvements in or relating to Coating Aqueous Compositions on Web Supports* granted E. I. du Pont de Nemours (applied for January 2, 1954). Basically, the method as described is relatively fast—on the order of 300 to 500 feet a minute—and it employs machinery that is substantially smaller and simpler than that in common use today. In the new Du Pont method, the emulsion is first extruded from a nozzle onto the film base, like toothpaste from a tube. At the point of extrusion, the emulsion-layer thickness is ten times the final-coating thickness desired. The speed of the moving base material, however, is ten times the extrusion speed, so that on making contact with the base, the emulsion is stretched out into a layer ten times thinner than at the point of application. Incidentally, the part of the machine containing the coating head is under partial vacuum and is filled with steam or a mixture of steam and solvent vapor. The coated film passes through a vacuum trap into the drying

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The #12 counter dial, supplied with the camera, gives 12 exposures 2¼" x 2¼". Dials quickly changed by thumbscrew.

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Here's camera versatility . . . camera value . . . heretofore undreamed of. With the new Rolleicord VA you're not limited to one negative size, nor even two or three. You can shoot in 5 sizes, using only inexpensive #120 black and white or color film. And a size change is simple as ABC. Just insert the correct counter dial, together with required masks supplied for the smaller sizes, and shoot away. Thus Rolleicord VA gives you the size versatility of *many* cameras . . . the large 2¼" x 2¼" format for superb color, or practical-size black and white . . . small 35mm or bantam sizes for economical color . . . and for best 2 x 2 projection, Super-Slide transparencies that really sing, 85% larger than 35mm. And this new camera is the traditional Rollei in every respect – including a specially computed Xenar f:3.5 lens and the LVS Synchro-Compur shutter. See it at your dealers today. You'll agree that more than ever, Rolleicord VA gives greater value *by far* than any other camera. Camera, with #12 dial $124.55 plus case; #16 and #24 exposure kits, $7.50 each.

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compartment, which is also under vacuum where it is whizzed past high-temperature infrared dryers (900 F is mentioned) to complete the drying in a matter of seconds. (In conventional practice, drying takes from 30 to 90 minutes). An identical application was filed with the U. S. Patent Office on October 3, 1956. Our inquiries to Du Pont were not successful in revealing any present commercial significance of the patent.

Roloc Colorsplitter. A unique semiautomatic machine for making separation negatives and color-correction masks from positive color transparencies is the first equipment to be announced by Roloc Incorporated of Milwaukee, owned and operated by the former principals of Strobo Research. The unit, known as the Colorsplitter Model 56B, comes in two housings, one of which looks like an oversize contact printer (which it is in a sense) equipped with a battery of switches and controls. The second contains a vacuum pump and supports a matrix film punch. The equipment can be used to separate transparencies ranging in size from 2¼-inches square to 11x14 inches, by contact. Last fall, we saw a prototype model of the unit installed in the photographic laboratory of the *Milwaukee Journal* where it was being used on a day-to-day production basis as part of that newspaper's ROP (run-of-the-paper) color-printing program. It has proved invaluable in expediting the preparation of properly balanced color engraving plates—by-passing formerly difficult registry problems and accommodating thin as well as dense transparencies by simple adjustment of the calibrated controls. The main cabinet is made of heavy welded steel and has a gray hammerloid exterior finish; it is 30 inches wide and 26⅝ inches deep, and it stands 40 inches high off the floor. The filter, timer, and light-intensity controls are all handily situated on an instrument panel which also holds various gauges and colored indicator lights. Details may be had from Roloc Incorporated, 4217 West North Avenue, Milwaukee 8, Wisconsin. The price is $2,960 F.O.B. Milwaukee.

Developed by Light! An industrial oscillograph-type recording instrument was announced early this year by the Heiland Instruments division of Minneapolis-Honeywell which makes use of a new-type sensitized paper that is developed by room light. The instrument is called the "Visicorder" and it comes from the Honeywell plant in Denver, Colo., where Heiland photoflash equipment and electronic-flash units are manufactured. It is a compact device weighing 37 pounds standing 15 inches high, and measuring 10x10 inches. Operating from 115-volt 60-cycle a-c, the Visicorder combines the high-frequency and high-sensitivity characteristics of photographic oscillographs with the convenience of a direct-recording instrument. No processing materials are needed: as the sensitized recording paper moves out of the machine, it is developed by diffuse daylight or room light. The record is stable and will not fade when subjected to room light for extended

WHAT? FLASH BULBS AT THE BEACH?

YES! says top professional Peter Gowland

"The last place you might think of taking your flash bulbs," says Gowland, "is to a sun-drenched beach. But that's just where you can really make use of them. Paradoxically, the more light you've got, the more you need added light. Bright sun and strong shadows are just too much for the latitude of color film. But with flash bulbs to lighten shadows and give you color control, you can get shots that would have been impossible with available light. It's almost like having a whole unexplored world open up right before your camera!

"I shot the pictures on these pages with outdoor color films (Exposure Index 10 and 32), a Retina IIIC, and blue-coated G-E flash bulbs. I think they make a pretty convincing demonstration of the advantages of flash outdoors." (continued next page)

HERE'S WHAT FILL-FLASH CAN DO. When this frolicsome bather was shot with bright sunlight as backlighting and no fill-in light, her features are obscured by disturbing shadows. Similar shot with G-E #5B used as fill-in light results in softer, more transparent shadows, far more detail and texture in girl. No change in exposure was necessary—both shots taken at f/8 at 1/150.

INSIDE DOCK SHELTER, Gowland's small daughter, Mary Lee, is hardly more than a black shape against the brightly lit sea. To balance foreground against background, Gowland used a G-E PowerMite M2B on camera, exposed for daylight conditions outside... 1/50 second at f/8.

FOUR TYPICAL SUMMER SCENES AND

IN SHADE of beach umbrella, Life Guard was too high up to get reflected light from sand, so Gowland used a G-E PowerMite M2B to lighten facial shadows. Even though PowerMite was used at a distance of 20 feet from subject, it packed enough power to make a definite improvement in the picture. Exposed for 1/50 second at f/8.

HAZY DAY gave a dull, lifeless look to this surf-casting shot. But G-E #5B used on camera with no reflector adds clarity, gives truer color tones, brings out detail in face. Gowland used #5B bulb on M-synch so that fast shutter speed could be used to stop motion... 1/250 second at f/5.6

HOW G-E FLASH IMPROVED THEM

PORTRAIT of girl facing directly into sunlight results in dark shadows under eyes, unnatural squinting expression. By using a G-E PowerMite M2B as fill-in light, Gowland was able to turn girl slightly away from sun and capture this relaxed, pleasing portrait. Note how added light improves modeling in girl's face. Exposed for 1/50 at f/11.

HOW TO FIGURE FILL-FLASH EXPOSURES

"The rule," *says Gowland,* "is first and always set your camera shutter and aperture exactly as though you were going to take the picture *without* flash. Then, without changing these settings, figure your flash.

"Take an example. With outdoor color film rated at 32, your exposure settings on a sunshiny day might be f/8 at 1/100. At this shutter speed, your Guide Number* for a G-E #5B in a polished reflector is 85. This means that you'll get the balanced lighting you want when the flash is 10 feet from the subject. You see, the f/8 for which you have already set your camera is divided into the 85 Guide Number, giving a normal shooting distance of 10.6 ft. But I've found that there's a whale of a lot of leeway in getting good pictures by this method. As a matter of fact, in this example, the flash would improve the picture if used within the range of 7 to 15 feet.

"What it boils down to is this: you have to get awfully close before the flash overpowers the daylight—and you have to get awfully far away before it loses its effect altogether. Many professionals, when operating fast, will work at a basic exposure for the daylight and fire flash bulbs regardless of the shooting distances, fully confident they won't spoil the picture, and will almost always improve it.

"However, I always try to get a so-called 'normal' amount of fill by controlling the intensity of the flash. To strengthen it, you can, of course, move it in closer to the subject or use a bigger bulb. To weaken the flash, you can back it off the camera, or drop a handkerchief across the face of the reflector (which cuts the light about in half), or remove the reflector (which cuts the light by three f/stops).

"So much for the theory of fill-flash. The fun is in the practice—so go out and try your hand at it! You'll probably surprise yourself with the results!"

*From G.E. PHOTOLAMP AND LIGHTING DATA Booklet or G-E Flashbulb carton.

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The Automatic Exakta IIa is available with Penta-Prism eye-level Viewfinder and Split-Image Rangefinder and 58-mm. f 2.0 Carl Zeiss Jena Biotar lens with Automatic Diaphragm. $399

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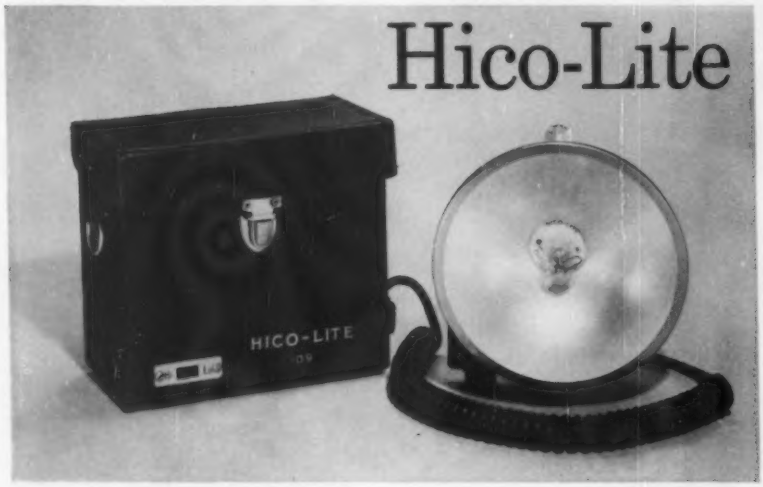

hold it! It weighs only 4¼ lbs., with batteries, ready to use. Lamphead weighs only 10 ounces. HICO-LITE gives you more light per pound of weight than any other unit. HICO-LITE gives you the most light for the *size*. HICO-LITE gives you the most power for your *money*.

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5 basic HICO-LITE units: Models 371, 109, 228, 2 Light, 3 Light Portable Units, Recharge-A-Matic, Electronic Slave, Modeling Light, a full line of accessories. Complete units: 64.95 to 419.50. Manufactured by the Photronics Division of Hauman Instruments Co., Inc., Watertown, Mass.

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periods. Should it be necessary to expose the Visicorder record to sunlight, the paper can be chemically fixed in room light by ordinary photographic methods. A four-page folder listing various applications and operating details of the instrument may be had by writing Heiland Instruments, Honeywell, Denver 22, Colo.

Odds & Ends. Installation of more than 500,000 darkrooms ranging from simple "kitchen" setups to well-equipped group laboratories has been predicted by Jack J. Kuscher, manager of the photographic division of the Charles Beseler Co., enlarger manufacturers. Among the factors contributing to this forecast are: the increasing practice of builders putting well-equipped community darkrooms in their housing developments; the increasing number of courses offered by high schools in darkroom photography, and the growing interest of suburban women with surplus time on their hands in the activity aspects of darkroom work as opposed to such passive pursuits as television watching.

. . . The National Camera Repair School has recently issued a booklet describing the operation of the Servishops Motion Analyzer, an oscilloscope-type instrument designed by S. L. Love and L. L. Blackwell of NCRS for photographic instrument and equipment testing. The unit is now being sold by the school to interested service organizations. Copies of the booklet may be had without charge by addressing requests to NCRS, Box 174F, Englewood, Colo.

. . . On returning from a recent trip to Japan, Sid Freed, president of U. S. Photo Supply Co., Inc., importers of the Walz line of photographic equipment, told us of his fascination with a so-called "morning and evening" filter which is extremely popular in Japan for correcting excessive reddishness in outdoor exposures made on daylight color film early and late in the day. He found that the light-blue filter in question was identical with the 82A light-balancing filter for exposing flash-type color films by slightly yellower photoflood illumination. We can't help but concur with his observation that the 82A might well be packaged and labeled as a "morning and evening" filter in the manner that the Kodak 1A is identified as a "Skylight" filter, to improve the results produced by many interested color photographers who are allergic to technicalities.

. . . The danger of using carbon tetrachloride as a cleaning agent was highlighted in *Consumers' Research Bulletin* for July 1956, pages 18-20. In sum, evaporation of a tablespoon of the liquid in an unventilated room 10x10x10 feet was said to be capable of producing symptoms ranging from headache and nausea to mental confusion, visual disturbances, liver and kidney damage, and death.

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Now, for the first time, you can be the proud owner of an Exakta-factory produced camera at a popular price, with a choice selection of Telephoto and Wide Angle lenses to suit your purse. The Exa is the answer to millions of photographers who want to own a precision single lens reflex camera . . . the camera that assures you that the picture you see in the viewfinder is exactly the same as the one you get on film — precisely recorded, nothing missing. Telephoto and Wide Angle lenses are quickly interchangeable with the Exa. Every time you change lenses, in effect you not only create a new camera, but you preview on the ground glass (without adding additional viewfinders) the picture you will get when using a Telephoto, Wide Angle or Normal lens—a feature which is not offered in any other camera system! Most Exakta equipment is interchangeable with the Exa, including extension tubes, bellows extensions, microscope adapters and many other accessories.

Exa with Waist level reflex finder and 50-mm, F/2.9 Meritar Lens with Pre-set Diaphragm $79.50

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2nd PRIZE
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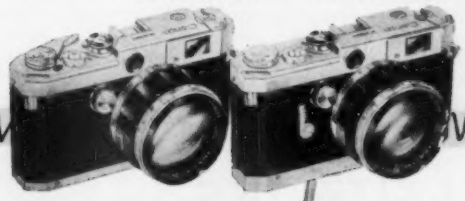
3rd PRIZE
- CANON L-1 CAMERA, 50mm f2.8 lens & case.
- RCA CONGRESSIONAL TAPE-RECORDER

4th PRIZE
- CANON 8T-CINE CAMERA, 13mm & 25mm f:1.8 lens & case.
- RCA TRANSISTOR RADIO

5th PRIZE
- CANON 8-T CINE CAMERA, 13mm f:1.8 lens & case.
- RCA CLOCK RADIO
- RCA 45 RECORD PLAYER



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The BRAUN HOBBY Automatic is a flash unit that meets professional requirements yet is ideal for amateur use. With push-button ease you can instantly reduce its brilliance to half power whenever full brightness might cause overexposure.

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Examine the BRAUN HOBBY Automatic and see for yourself the operation features of this outstanding flash unit.

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STEREO TODAY

by Robert L. McIntyre

People to People

American photographers are the world's most successful salon exhibitors, but our friends abroad can give us some pointers on having fun with 3-D pictures. I've just been through a slide circuit that makes a round of 20 Australian stereo fans and a like number of enthusiasts in the United States. Only a few of the foreign contributions would win medals or blue ribbons but they all have a story to tell. Aided by liberal caption material that often is added to or contradicted by other participants along the way, the slides provide fascinating glimpses of people, places, and things in the world "down under."

The circuit is sponsored by the Photographic Society of America's Stereo Division. These days we hear a lot about the "People to People" idea, endorsed by President Eisenhower for increased understanding between nations. The Australian circuit was developed by photographers, not diplomats, but it fulfills the ideals of a program for cultural interchange about as well as anything could. It's a wonder Ike didn't think of it—he's a stereo fan himself.

Similarities and Differences

Stereo is at its best when put to the task of showing unfamiliar subjects. The 3-D camera's realism can't be beat. It brings us face to face, in this case, with amazing similarities and differences at the same time. I had some fun with a slide by J. K. Hall of Glen Iris, Victoria. It shows two girls, Wendy and Marjorie, sunning on the beach.

"Typical Australian girls," one circuit member over there said in the commentary. I passed the viewer around among a group of teen-agers at our house and asked if anybody could identify the subjects. Everybody tried. There were a few wild guesses and some thought they had seen the girls somewhere. It didn't occur to anyone that Wendy and Marjorie might live on another continent below the equator and almost halfway around the world They look like typical American girls, too. There were other slides which could have been taken almost anywhere in the United States.

At the other extreme were pictures that could only have come from Australia. A. S. McColl of Chattswood, near Sydney, contributed a straightforward shot of an aborigine tribesman. He wears only a loincloth, but looks more fully dressed because tufts of wool are glued to his skin in stripes that form patterns. The notes explain that he's ready for a corroboree, and that when they aren't celebrating in this fashion he and 70 tribesmen help to look after 60,000 head of cattle on a Northern Territory cattle station. The stereo picture, with its intimate realism, grasps your interest and makes you want to know more. Captions and comments help fill you in. One writer says "An unusual sight for most Aussies." Another observes the aborigine is a good stockman if you could keep his mind on the job. A third asks "Can you blame him for his view that corroborees are more fun than herding the white man's cattle?" Another fascinating picture by Dr. R. Segal of Canterbury, New South Wales, shows the red soil of Innisfail. Its hue is almost unbelievable, and is brought out strikingly by a view which shows freshly plowed earth interspersed, checkerboard fashion, with lush, green sugar-cane fields. The complementary green makes the red even more vivid.

Twentyax and Doppelca

There's a wide variety of stereo equipment in use in Australia. Of the 20 fans participating in this circuit, six use the Stereo Realist, six have the wide-format Iloca I, four have other makes of conventional stereo cameras, and four employ single-lens 35-mm cameras. R. G. Robertson of Sydney, circuit director, has a dual Elca setup affectionately dubbed a "Doppelca." Charles Roberts of Malvern mounts a pair of Zeiss Tenax cameras side by side and calls the result a "Twentyax." He began with a pair of Brownies and worked his way through Foth Derbies, Bessas, and single-lens Ilocas to the present combination. These systems make it easy to experiment with wide-interocular stereo, taking views with lenses spaced far apart to achieve an exaggerated depth effect. The technical problems of making and mounting pictures with this sort of equipment provide many opportunities for exchange of ideas through the slide circuit.

If you're interested in participating in an exchange group, at home or abroad, the PSA has a number of stereo circuits on the road all the time. It's a project that was started by L. B. Dunnigan, APSA, of Detroit and still operates from his home town. Circuit No. 1 has just completed its eleventh coast-to-coast round. You have to join the PSA Stereo Division to take part. To learn how the program works, write Mrs. Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich. It's a chance to see what other fans are doing, to learn how your work stacks up in comparison with theirs, and to make friends and pick up an amazing variety of information.—▶

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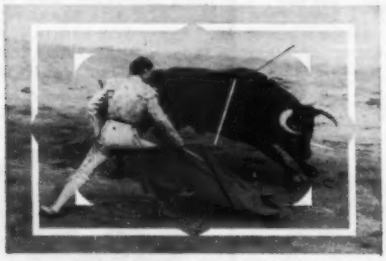
separate, focusing rangefinder The IIIg rangefinder, with 1.5x magnification and eyepiece immediately adjacent to viewfinder, assures ultracritical focusing of the lens. In addition, the rangefinder optical system may be focused to accommodate near or distant objects and individual eyesight.



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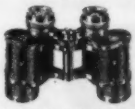

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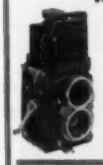

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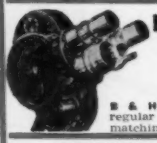

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CAMERA CLUBS

by Whit Hillyer

This month I'll get away from controversy for a while and let some of my correspondents' blood pressure get back to normal. Instead, I'll get into a subject which can arouse nothing but enthusiasm among all hands. I refer to the "slides for veterans" program which has made such strides in recent years. Off to a good start under H. J. Johnson's direction at the beginning of War II, the program for the past nine years has been guided ably by Karl Baumgaertel.

I've mentioned briefly from time to time some of the good things this effort has produced. But now let's really examine the project in more detail.

Since its inception the program has been responsible for our U. S. military and veterans' hospitals receiving *more than two and a half million slides.* They have received more than 500 pieces of equipment — mostly slide viewers, but also at least 15 projectors, a number of cameras, and some film.

In addition, the hospitals have received more than 6,000 mounted prints. These are used for decoration in recreation rooms and during class discussion of photography. Many thousands of unmounted "reject" prints have been sent in, also, for hand-coloring.

Through PSA member clubs and individuals, the slides for veterans program has been instrumental in bringing lectures, demonstrations, and class instruction to hospitals, also.

This abbreviated listing of the slide program's achievements cannot possibly encompass the considerable additional good work done. Photography has both contributed much and gained much from these contacts. Of course there's always need for more help. Can't you pry yourself loose from a box of slides, or some prints for coloring, or perhaps a viewer or projector in usable condition? Or can't you spare a little time? If you want to get into the act in any way, *don't* write to me—instead get in touch with Karl Baumgaertel, 623 19th Ave., San Francisco 21, Calif.

Club Contest Guide Available

For guidance in running your club's photographic competitions, you may be interested in a guide recently put out by PSA. To get a copy, drop a line to Fred Fix, 5956 Sheridan Rd., Chicago 40, Ill.

"Ten Best of the West" Chosen

Late in 1956 the *Southern California Association of Amateur Movie Clubs* selected its "Ten Best of the West" films. A distinguished and able jury put in 115 man-hours in evaluating the films submitted. Judges included amateur Charles Ross of the *Los Angeles Cinema Club;* Walter Strenge ASC, photographer for several current TV features; and Arthur Miller ASC, three-time Academy Award winner for his camera work in *Song of Bernadette, How Green Was My Valley,* and *Anna and the King of Siam.* The ten top films came from California, Washington, and Utah. In 1957 the competition will be sponsored by the *Washington State Council of Amateur Movie Clubs.*

Want to Exchange Pictures

Norwalk (Calif.) *Camera Club* would like to swap prints with clubs and individuals in foreign lands. Man to write to is Paul Richard, 15512 Claretta St., Norwalk, Calif.

An exchange of prints with a small club located in the midwest or far west is wanted by *Sunrise Camera Club.* Write to Ethel M. Close, secretary, 61 Central Ave., Baldwin, L. I., N. Y.

Springfield (Ore.) *Camera Club* has assembled a print show which is ready for the road on an exchange basis. Write to Dean Smith, 500 Main St., Springfield, Ore.

They'll Welcome Correspondence

Lawton Camera Club has been taking field trips. The members would like to set up a working arrangement with other clubs whereby they could exchange pictures of their own locality for those depicting other parts of the country or the world. Address correspondence to Raymond Weaver, Box 416, Lawton, Mich.

Leavittsburg High School Camera Club (20 members), care of Neil E. Garey, sponsor, Leavittsburg, Ohio.

Taft Motion Picture Club, Taft Youth and Adult Center, 172nd St. and Sheridan Ave., Bronx 57, N. Y.

Amateur Cine Club of Buffalo, care of Miss Catherine Friedman, secretary, 14 Roebling Ave., Buffalo 15, N. Y.

The Cameraites, care of L. H. Pitman, 2000 Emerson St., Denver 5, Colo.

We hear that *Motor City Camera Club* (Detroit—where else?) has three sections —print, stereo, and color—and holds four meetings each month. That's activity.

Writing on the subject of club history in *Vailsburg Camera Club's* "Viewfinder," Joe Barnett penned one paragraph which is indeed meaningful and which I quote herewith (admittedly out of context): "With the rash of rapid-fire shooting today, the tendency is to bang away at everything as if we were being paid piecework, or shoot the same thing a dozen times in the hope that one will come out right. If it doesn't, try Number 4 paper . . ." It's too true, Joe.

Color Camera Club of Westchester's "Chroma Leader" packs a lot into a little space but is easy to read. It's an 8½x11-in. sheet folded to go into a No. 10 envelope. The printing (offset) runs across the short dimension of the fold. An idea many clubs might copy.

Is your club on our mailing list? If not please send name and address to: POPULAR PHOTOGRAPHY, Department 307, 366 Madison Ave., New York 17, N. Y.

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But new Konica III is *even better than ever!* We've added the new MXL light-value shutter (a single number sets everything!), and a bigger, brighter view-rangefinder with a rectangular viewing window and bright field outline. If you think the original Konica III made history, wait until you see *this* model, at your Franchised Dealer!

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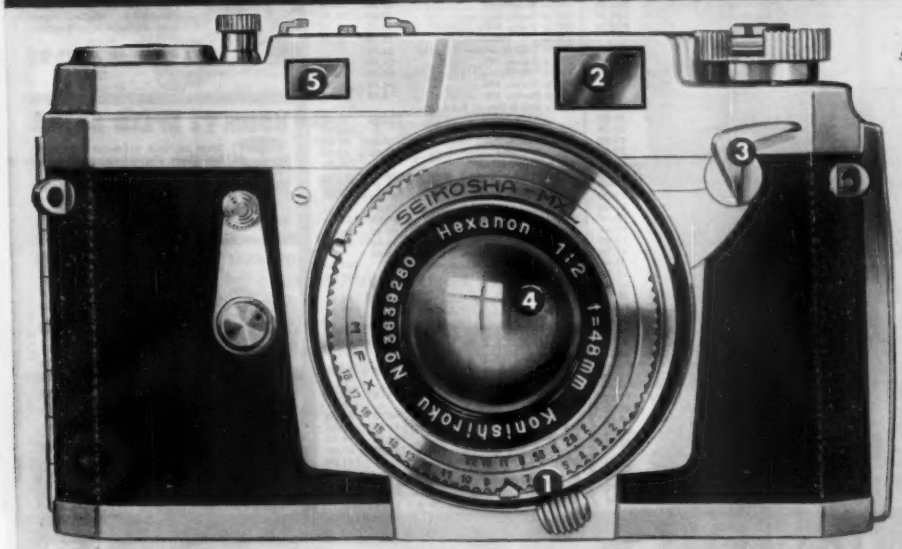

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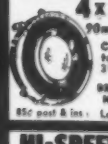
Case 9.95 1.75 post & ins

4x5 WIDE ANGLE



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Easy budget payments. Select camera, send remittance, with age, occupation, 3 references. Subject prior sale. Add postage and insurance. Choose your camera in the condition you want. Column A-1 is used, but like-new. B-1 is definitely used. To pick best ORDER EARLY

35mm CAMERAS

	A-1	B-1
Afga Karomat, f2	84.50	53.50
Aires 35 III, f1.9	76.50	55.00
Argus C-3, case & flash	42.50	29.95
Argus C-4, f2.8	62.50	37.50
Argus C-44, f2.8 M-X	79.50	55.50
Bolsey Jubilee, f2.8 case & flash		39.00
Canon IV S2, f1.8	142.50	119.00
Canon V, f1.8		177.00
Contessa f2.8 Rifdr	84.50	67.00
Contaflex I, f2.8 Tessar M-X	87.50	75.50
Contaflex II, f2.8 Tessar MTR	107.50	
Consul, f2.8		89.50
Ess, f2.9 M-X	44.50	33.50
Exakta, f2.9	53.00	41.00
Exakta II, f2.8 Auto	76.95	67.00
Exakta V, f2 Biotar	139.50	117.50
Exakta VX, f1.9 Primoplan	162.00	138.00
Exakta VX, f2 Auto Biotar	229.00	189.00
Exakta VX, f3.5 Tessar	142.50	119.50
Exakta VX, f2.8 Auto RF	186.50	
Exakta VX, f1.9 Auto Xenon		184.00
Exakta VX, f1.5 Angenieux		179.00
Graphic 35, f3.5 case & flash	54.50	39.50
Kodak Retina IIIC, f2 Exp meter	99.00	84.50
Kodak Signet 35, f3.5 Ektar		34.00
Konica III, f2	84.00	62.50
Minolta A, f3.5	29.50	24.00
Praktica FX, f1.9 Meyer Pro-ost		55.50
Pentacon f2, Biotar		87.00
Riche 35, f3.5 case & flash		29.00

8mm MOVIE

B & H 200, f2.5	24.50	19.00
B & H 134 W, f2.5	39.50	31.50
B & H 172 B, f1.9	62.00	50.50
Brownie, f2.7	23.95	17.50
Brownie Turret, f1.9		47.50
Kodak Medallion, f1.9	103.50	87.50
Keystone K-25, f2.5		28.95
Revere 88, f2.5	42.50	26.00
Revere B-64, f1.9		87.50
B & H 253 Monterey	49.25	40.25
B & H Regent	109.50	78.95
Keystone K-109	81.95	68.25
Kodak Showtime	81.00	67.00
Revere 95	51.00	42.50
Revere 777	67.95	57.50

16mm MOVIE

B & H 200 A, f1.9	142.50	119.50
B & H 200 EE		188.50
Kodak Mag, f1.9	59.50	49.00
Kodak Royal, f1.9	103.00	86.00
Revere C105, Tur f1.9		122.50
B & H Statesman	152.50	
Keystone K-161	82.00	69.50
Revere 48	81.50	68.50
B & H 285 C, Sound		342.00
B & H 202 C, Sound		381.00

CONTAX — LEICA — NIKON

	A-1	B-1
Contax II, f2 Sonnar	79.50	63.00
Contax IIA, f2 Sonnar	161.00	128.00
Contax IIIA, f1.5 Sonnar	197.00	168.00
Leica IIIA, f2	82.00	61.00
Leica IIIC, f2 Summitar	134.50	
Leica IIIC, f2	104.00	85.50
Leica IIIF, f1.5 Summarit	229.00	188.00
Leica IIIF, f2	199.00	137.50
Leica M-3, f2 Summicron		269.50
Leica M-3, f1.5		375.00
Nikon S1, f2	109.95	
Nikon S2, f1.4		144.50

SLIDE PROJECTORS

300 w Argus, auto, case		28.50
300 w Brumberger, (2¼x2¼)	39.00	31.50
300 w Goldo Manumatic	39.00	28.95
300 w Goldo Reflex, (2¼x2¼)	46.00	31.50
300 w TDC Headliner	31.00	24.95
300 w TDC Mainliner	32.95	
300 w Revere 553	51.00	38.00
300 w SVE Skyline	32.00	25.50
500 w Revere 555	64.95	47.95
500 w Revere 880, Auto	79.50	60.50
500 w Bell & Howell Robomatic, Auto	114.00	87.00
500 w LaBelle 55, Auto		43.00
500 w LaBelle 75, Auto	112.00	89.00
500 w TDC Streamliner, Auto	56.00	45.95
500 w Kodak Signet		54.95

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Airesflex, f3.5 Nikor	67.00	44.95
Kalloflex, Auto f3.5	89.50	63.50
Minolta L, f3.5	97.50	69.00
Rolleicord IV, f3.5 Xenar	82.00	56.00
Rolleicord V, f3.5 Xenar	99.00	
Auto Rolleiflex, f3.5 Xenar M-X		189.00
Auto Rolleiflex, f2.8 Tessar		149.00
Seliger 66, f3.5	76.50	
Yashica C, f3.5	39.00	27.95
Yashica L, f3.5	49.50	37.95

PRESS CAMERAS

2¼x3¼ Ann Speed Graphic, f4.5 cpld rangefinder	97.95	80.50
2¼x3¼ Busch, f4.5 dbl ext bellows CRF	74.50	59.50
3¼x4¼ Ann Speed Graphic, f4.5 cpld rangefinder	98.50	83.50
4x5 Speed Graphic, f4.5 CRF	96.50	79.00
4x5 Pace Crown, f4.5 CRF	144.50	119.00
4x5 Busch, f4.5 CRF flash	107.00	89.00
4x5 Linhof, f4.5 CRF flash		197.50

The above listing is published as a fair price guide. Not all items are necessarily in stock at all times in both A-1 or B-1 condition.

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f2.8 coated LENS. Quality precision camera at fantastic low price. All famous features. Discat'd.

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For EXAKTA, PENTACON PRAKTICA. Medium and long distance lens. Regular $132.15

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f2.8 coated ZEISS TESSAR. Zeiss Prismoscope. Bulb & stroke sync. Speeds to 1/1000

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f2.8 c'ted lens; click stops. Shutter speeds ½ sec to 1/500; sync; interchangeable lens.

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FEATURES:
twin f:3.5 lenses, hard coated and color corrected; shutter speeds from 1 to 1/300th second and bulb; delayed action; M and X synch; field lens focusing screen; semi-automatic film transport.

Yashica C, as above, less exposure meter, **$46.50; case 8.00**

NEW YASHICA-MAT
— crank action advances film, sets shutter and prevents double exposures—automatically. Features four-element f:3.5 taking lens and f:3.2 viewing lens, both hard coated and color corrected; shutter speeds from 1 to 1/500th second and bulb; delayed action; M and X synch; field-lens focusing screen. **$75.50;** case 10.00

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Advice on Surplus Film

I would like some information on Ansco Color Film Type 844. Quite a bit of it is available at surplus stores and I would like to know whether it is worth working with.—J. P. McM., Winters, Calif.

Ansco Type 844 is a safety-based, low-contrast, tungsten-balanced color negative camera film. When developed it produces dye-image colors complementary to the exposure colors. The Type 844 color negative is quite similar to Kodacolor or Ektacolor, although its 35-mm equivalent for motion-picture work is Eastman Color Negative Safety Film Type 5248. The 844 is designed to be printed on Ansco's Type 848 Color Release Positive. It is shot in the camera at ASA 16. When used in daylight a Wratten 85B is used.

Like many other types of special films, it is not recommended by the manufacturer for still-camera work, although you may find some processing laboratory that handles the film that may be willing to process it for you. If you are a very advanced technician, yes, you can use it or Eastman 5248 and produce color negatives which then must be printed on the proper stock, but why don't you use Kodachrome, Ektachrome, and Anscochrome in the first place?

Emulsion Differences?

Will you help settle a discussion: are the same color emulsions used on roll film, sheet film, and 35-mm film?—J. B. Q., Cedar Rapids, Iowa.

This is a question that should be answered yes with an explanation. The color films generally used are fundamentally identical, although physically there is a difference in the film itself. The emulsions are made up in batches and applied to the various bases. However, roll film is supplied with a protective paper backing. This also means that as it is rolled the emulsion does not touch the back of the film upon which it is wound. The 35-mm film's emulsion side touches the backing, so an antiabrasive layer is put on the back to keep the surfaces from sticking and damaging each other. Incidentally, the antihalation coating on the new films is between the emulsion and the backing. The sheet films are coated on a heavier base, which is why they seem heavier.

There has been some talk that the best emulsions are always put on sheet film since they'll be used professionally, but the standards and tolerances of film manufacturers are very high these days, and no variation is knowingly permitted to reach the market. Color film is better than ever.

How Identify Proper Exposure?

Can you give me an opinion on when a transparency is properly exposed? Sometimes I overexpose a shot and although it is too light for projection, I can lay it over a piece of thick white paper and it appears to be a good print but when a print is made from it it always appears washed-out.—V.E.J., Crooks, So. Dakota.

"Proper" exposure is one of those vague terms something like a "perfect" negative or a "beautiful" woman. One man's meat is another man's hash. It depends a good deal on the ultimate use of the transparency. For example, when I submit pictures to certain national magazines, I prefer them to be slightly on the dark or heavy side, for I know their engraver will do better with them. To others, however, I submit lighter ones. If you'll take some transparencies of different densities (and different color saturation) and screen them with projectors with lamps of different sizes, you'll find that a 1000-watt light source, for example, will punch through a dense negative and give a bright picture which might look too dark with a less brilliant source. The answer to what is "proper" is more correctly one of what you like when you see it projected on your own projector and screen.

When you hold a thin, washed-out transparency over a piece of paper, you are no longer looking at it by transmitted light but are reflecting light from the paper under it. The light reaching the eye is diminished not only by reflection from the paper surface but by the transparency itself, through which the eye must view the reflected image. However, as is apparent in the washed-out prints, there is not a heavy enough saturation of color to be "properly" exposed for *print-making*.

NOTE: Kodak recently introduced a new Ektacolor Film called Type S. The S stands for short exposure. Many professionals and others who have been using Ektacolor for the color negatives from which prints or transparencies will be made had found that the old Ektacolor Film Type B was very good for long exposures, but when daylight, flash tubes, or flashbulbs were to be used, and you wanted short exposures—and especially where you were using it to shoot original pictures—the problems of reciprocity failure gave trouble. So the new film, Type S, has been introduced and is recommended for exposures of 1/25 second or shorter. It can be used in Daylight with a No. 85C filter: with electronic flash a No. 85 filter is recommended, and with flash bulbs, no filter is required.

Questions of general interest to the color photographer will be answered in this department. However, individual replies can not be given for questions that are not used.—Ed.

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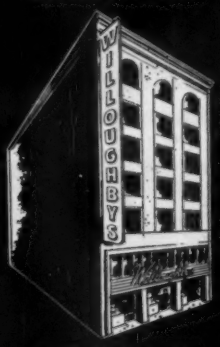

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All items listed are used, in perfect condition and fully guaranteed for 1 full year. Some are one-of-a-kind bargains, so please give second or third choice.

35mm Cameras	LIST	NOW
Kodak Bantam, f.4.5 lens	$ 57.50	$ 19.50
Leotax, f.2 lens	269.50	129.50
Kodak Rangefinder 35, f.3.5 lens, case	86.75	27.50
Kodak Pony 135, f.4.5 lens	29.75	19.50
Argus C3, case and flash	69.95	34.50
Kodak Pony 828, f.4.5 lens	31.50	17.50
Leica IIIC, Elmar f.3.5, case	227.00	79.50
Leica IIIF, Summitar f.2	313.00	169.50
Leica M3 Summicron f.2	468.00	269.50
Lordomat, f.2.8 lens	99.50	50.50
Bolsey C, f.3.2 lens	89.50	34.50
Retina IIA, Xenon f.2 lens	127.50	74.00
Kodak Bantam Special, Ektar f.2 lens	115.00	49.50
Vito III, Ultron f.2 lens, X-Sync Compur	157.50	64.50
2¼x2¼ Cameras		
Super Ikonta BX, Tessar f.2.8 lens MX	$145.00	$ 94.50
Super Ikonta B, Tessar f.2.8 lens	154.00	54.50
Auto Rolleiflex, Tessar f.3.5 lens	249.50	54.50
Auto Rolleiflex, Xenar f.3.5 lens	234.50	99.50
Ciroflex F, f.3.2 lens, Rapax Sync. Shutter	148.75	94.50
Ciroflex H, f.3.5 lens, Alphax Shutter	75.60	29.50
Ciroflex D, f.3.5 lens, Alphax Sync. Shutter	87.90	42.50
Ciroflex E, f.3.5 lens, Rapax Shutter	117.55	54.50
Ikoflex II, Tessar f.3.5 lens	96.00	44.50
Ikoflex I, Tessar f.3.5 lens, Sync. Shutter	116.00	98.50
Rolleicord, Triotar f.3.5 lens	139.50	39.50
Rolleicord IV, Schneider f.3.5 lens, MX Sync.	139.50	69.50

Press Cameras	LIST	NOW
3¼x4¼ R.B. Super D Graflex, Ektar f.4.5 Automatic Diaphragm	$335.00	$180.50
2¼x3¼ Busch Pressman, f.4.5 lens, Rapax-Sync. Shutter, Kalart Rangefinder	219.00	89.50
2¼x3¼ Makina, f.2.9 lens		49.50
2¼x3¼ Omega 120 Camera, f.3.5 lens, flash shutter	239.50	119.50
8mm Movie Cameras		
Dejur Citation, f.2.5 lens	$ 77.50	$ 39.50
Revere 70 Magazine, f.2.8 lens	109.50	49.50
Dejur 100 Magazine, f.1.9 lens	154.50	85.00
Bell & Howell 172A Turret Mag. with ½ in. f.1.4 and 1½ in. f.1.9 Lenses	332.85	169.00
Cine Kodak Reliant, f.1.9 lens	110.00	49.50
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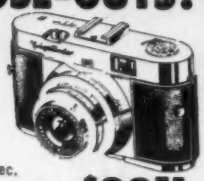

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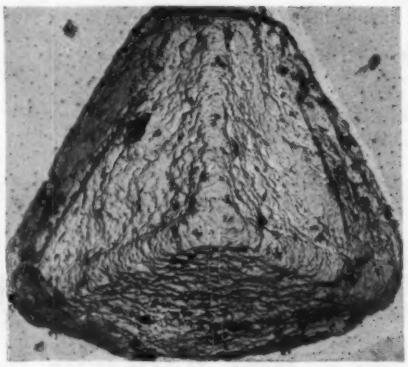
35-mm TODAY

by Bob Schwalberg

Here Comes Agfa

Agfa, giant of the German photographic industry and long-time world supplier of films, papers, chemicals, cameras, and just about everything from albums to X-rays, is just now returning to the American market after an absence of close to twenty years. The eventual effect of this new influx of gaudy orange and blue boxes with instructions printed in four languages can not but be felt throughout the entire U. S. photographic industry, profession' and hobby. But it should be of special interest to every serious worker in 35-mm photography, and not simply for the here-and-now reason that the Agfa re-entry effort is being spearheaded by Agfa's line of 35-mm color and b-&-w films. For many years, and especially during the postwar decade, Agfa scientists and engineers have pioneered in two fields that have directly benefited 35-mm technical standards where the Agfa label was obtainable, and indirectly where it was not.

The first of these has been an effort to improve existing standards of small format b-&-w photography through the production of films having inherently finer grain as well as the quality of acutance, which the Germans call "contour sharpness," now widely regarded as the single most important criterion of photographic image quality.



Historic 40,000x photomicrograph shows an individual silver-bromide crystal for first time.

The other field, which is probably of far greater ultimate significance, is the continued development of superior color-negative materials. This will be the future of photography: a film from which any individual frame can be used to produce a color print, a color transparency for projection, an excellent black-and-white print.

Existing American color-negative materials present a difficulty in attaining the third of these goals, the black-and-white print. This is primarily because these negatives present a strong brownish-orange cast, exactly the colors to which standard printing papers are so insensitive that they are employed as safelights.

IPEX afforded the first opportunity for Agfa to exhibit its latest color-negative material which has been widely used by European photographers for some time. The new film is Agfacolor CN 17, a universally balanced *(daylight and tungsten-lighted pictures may be made on the same roll of film, the two types of exposures later receiving appropriately different printing treatment)* which is rated at ASA 32.

The Agfa's emphasis on contour sharpness was very evident in a series of 35-mm CN 17 enlargements showing flying jet aircraft against a blue-gray sky. Even the biggest enlargements appeared, to this reporter, at least as good as anything he's ever made, or seen anyone else make with Kodak's remarkably good Type C print material.

Other color prints embracing a wide variety of subject and lighting conditions exhibited the same break-away between subject and background, even when color and density were very close. Every time I've ever gone over a pile of Agfacolor prints some numbers have always exhibited markedly inferior crispness, and the IPEX exhibits were no exception. My suspicion, if the reader will forgive my sneaking in a pet Cause, is that somebody didn't focus on the grain! With each print was a positive transparency made from the same CN 17 negative in conjunction with an Agfa positive-print film. In some cases transparency and film were reasonably close, but in the majority of cases the transparencies exhibited lower contrast and heavier color saturation. This is, of course, just what you want in a color transparency intended primarily for projection.

But, good as these color prints and transparencies were, the thing that really caused your reporter to do a double take was that in each set of CN 17 negative, color print, and transparency there appeared a black-and-white print. Not a *good* print, but an *extraordinarily good* print, dripping with that magnificent European print quality usually associated with thin-film technique. And, every print had been made on standard Agfa enlarging papers, and you could have made similar prints on whatever paper you now work with. No tricks, either. The Agfacolor CN 17 negatives happen to have an over-all blue-green cast, and these just happen to be the two colors to which printing papers are most sensitive. One point needs to be made before leaving this subject: At their present stage of development all color-negative materials exhibit more grain than do b-&-w films of the same or similar emulsion speed ratings. So, while CN 17 operates at about

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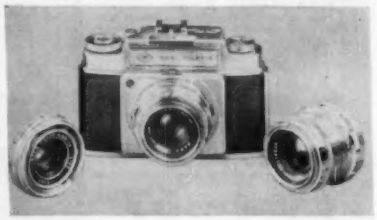
the same speed as the average medium-contrast thin-film, the grain is much more like that of the "hotter" medium-speed films.

Agfa's other color film is a reversal (transparency) material rated at ASA 40. From slides I've seen in the past this film, Agfacolor CU 18, is reminiscent of Anscochrome in graininess and soft contrast, but with a decided bias toward warmth. And anyone who isn't aware of the German predilection for exposing it in the late afternoon to produce all sorts of marvelously golden effects is probably reading too much instead of bettering himself by looking at pictures.

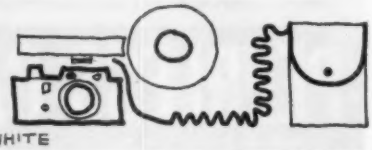


A million Agfa Ambi Silettes were sold in 3 years. See IPEX 35-mm roundup elsewhere.

Agfa's b-&-w line-up consists of four Isopan films, but one, the medium-speed ISS, will probably not be imported. Of the three remaining, one has always seemed to me quite remarkable, the others merely excellent.

The remarkable one is Isopan FF, rated at ASA 16, without a doubt the sharpest, slowest film, with the smallest exposure latitude we've ever wrestled with. That ASA 16 is no recommendation, friend, it's a threat. Isopan F is one of the best medium-contrast thin-films, very much like the new Ilford Pan-F, rated at 32, I like it best at about 64. Isopan Ultra is an unusual high-speed film in which they've either jacked up the red, or reduced the blue sensitivity, or a combination of both, because the recommendations are for a *higher* tungsten rating than is recommended for daylight. Agfa (variously) advises 160/200 in daylight, 250/320 tungsten—my advice, about 250 in daylight, 500 in tungsten. In a coming issue we'll describe these films more fully, and a fantastic developer that Agfa's been brewing since 1880-something.

The Isopan films should start appearing on store shelves about the time you read this; the two Agfacolors will take somewhat longer. Present plans do not include the importation of processing kits in the immediate future, but this must follow eventually. Pilot processing facilities are now being set up in the New York area, and the sample films distributed at IPEX last March came with mailing bags addressed to Agfa's New York office. The address: 515 Madison Avenue, N. Y. 17.—



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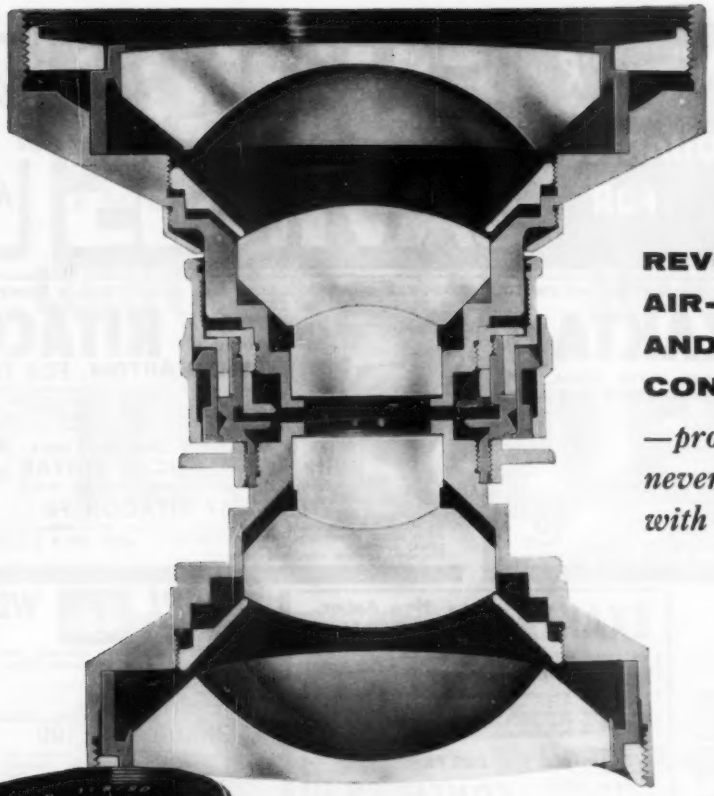

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WE ASKED THE PROS—

Do you prefer sunlight or shade for outdoor shooting?

JOHN RAWLINGS

For me, there is nothing like shade. Indirect light means the models' expressions are relaxed and natural because they are not fighting the harsh glare of the sun. With shade, both the photographer and the model are wrapped in an all-over even light. This means they are not pinpointed to a single position because of the location of the sun. They can move without worrying about the light direction or problem of extreme contrast between highlights and shadows.

GEORGE ZIMBEL

I like them both. The one I use will depend on the situation and type of subject I'm shooting. Too often we shoot without considering how the lighting is actually affecting the picture. For this reason, the real problem is not whether I like one better than the other, but rather understanding that both sunlight and shade have many variations, each of which creates a different mood or atmosphere. By being conscious of this, we can learn to utilize the light to get the results we want.

ED LETTAU

I prefer working in the shade because the light is softer and much more easily controlled. This is especially true when using color which has a short contrast range. I find that direct sunlight has two big disadvantages. It creates harsh blacks and whites and it restricts the movement of the subject because you must always be conscious of the position of the sun. In the shade, the subject can move in practically any direction and still be pleasantly illuminated. When working in direct sunlight, I overexpose a bit, then underdevelop.

HOWELL CONANT

I'll take shade, because I feel it is much more flattering for women and clothes, which is the sort of thing I shoot most often. When you work with shade, there are none of the deep, heavy lines you get with sunlight. The results, therefore, are softer and more feminine. Shooting in shade does pose a few technical problems, especially when working with color. I find such light generally tends to be greenish or bluish, so there usually is a certain amount of filtering required. Occasionally, there is too much contrast between the shade and the sunlight in the background. This is softened by using white cloth sheets as reflectors. —Photographs by Harvey Shaman.

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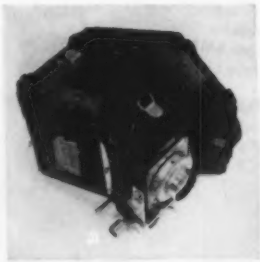

1 What does this camera do? ☐ Takes pictures-in-a-minute. ☐ Makes color-separation negatives. ☐ Makes panoramic strips.

2 The chemicals elon and sodium sulfite when mixed with water will produce: ☐ A hypo fixing bath. ☐ A soft-working developer. ☐ An effective stop bath.

3 What is this photographic device? ☐ Electronic tube designed for dental close-up work. ☐ Heating element for raising temperatures of solutions. ☐ Safelight for variable-contrast paper.

4 What is parallax? ☐ A stereo device for making prints. ☐ Lines on the groundglass. ☐ A fault that occurs when the viewing and taking lenses of a camera do not "see" the same thing.

5 What is gamma? ☐ A measurement of contrast in a print or negative. ☐ A measurement of film speed. ☐ The material used to coat the back of a negative.

6 What made the difference between these two pictures, taken during the same sitting? ☐ Overexposure. ☐ A red filter was used. ☐ Underdevelopment.

(*Answers on page* 119)

3 great new Bell & Howell movie cameras!

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CAMERAS

AKAREX, a 35-mm camera, is designed to accept interchangeable lenses complete with their own range-viewfinders. Lens unit locks or detaches from the camera body with a single turn of the bayonet mount, and all lenses are in helical mounts with click stops. Compur Rapid shutters have 9 speeds to 1/500 sec, self-timer, and MX synchronization. Thumb lever advances film and cocks shutter. All scales and settings are visible from the camera top. Prices: camera body only, $59.50; camera with 50-mm Schneider *f*/2 lens, $139.50; 90-mm Tele-Xenar *f*/3.5 lens, $59.50; 35-mm Schneider Xenagon *f*/3.5 lens, $79.50. More details available from Akarex Corp., 80 East 11th St., New York 3.

KODAK RETINA IIc and IIIc cameras are now available in an outfit consisting of camera, field case, 35- and 80-mm lens components, case for the camera's 50-mm component, and a 35-80 optical finder packed in an attache-type case which is used as a slide file after removing contents. Also included is a Kodak Contour bag. Price, for the IIc outfit, $330; for the IIIc outfit, $370.

PAILLARD INC., 100 Sixth Ave., New York 13, has been appointed sole distributor of the Hasselblad line of cameras and accessories in the U. S., Hawaii, and Alaska.

EMEL movie cameras are announced by the Akarex Corp., 80 East 11th St., New York 3. Emel C92 Turretmaster with an *f*/1.9 Emelon focusing lens accepts 25-ft 8 mm reversible film and "D" mount lenses, has speeds of 0, 8, 16, 24, 48, and 64 fps, constant speed motor, positive control lock, automatic film footage counter, viewfinder for 6-, 12.5-, and 38-mm lenses, forward and reverse hand-cranking, positive turret lock, single-frame exposure device, and continuous run lock. Price, $169.50. Emel C92A, similar to C92, has a parallax corrected Ampliviewfinder showing a zoom field of view for 6.25- to 75-mm lenses. Price, less lens, $179.50. Emel C93 Turretmaster has features of both cameras and a single frame film counter. Price, less lens, $199.50. Emel C91 is a 50 ft spool type with a 12.5- to 36-mm Pan Cinor *f*/2.8 lens, speeds of 8, 16, and 64 fps, automatic footage counter, and backwind. Price, $289.50. Full details on cameras and lenses available upon request.

240 SERIES is a new line of 16-mm movie cameras introduced by Bell & Howell Co., 7100 McCormick Rd., Chicago 45. All models feature automatic film-threading, constant-speed motor with a 32-ft spring run, 100-ft film capacity, continuous-run lock, single-frame exposures, 8, 16, 24, 32, and 48 fps, folding winding crank, and motor wind and film-footage indicators. Model 240A, with a 20-mm Sunomatic *f*/2.5 universal-focus lens and a "zoom" type viewfinder, can be converted to a two- to three-lens turret and is priced at $179.95; with an *f*/1.9 Sunomatic lens in a focusing mount, $204.95. Model 240T (illustrated), similar to 204A, is supplied with a Sunomatic lens on a two-lens turret; price, $219.95 with the *f*/2.5 lens, $244.95 with the *f*/1.9 lens. Model 240TA, with a three-lens turret and independently rotating 3-objective viewfinder can be purchased with a choice of C-mount lenses and objectives. Interlock prevents camera operation when turret is not in proper position. Prices start at $259.95, with an 1-in. Comat *f*/2.5 universal-focus lens. Full details available.

DEJUR-AMSCO announces four new 8-mm magazine-loading movie cameras, all with a zoomtype finder (which can be adjusted for lenses from 6.5 mm to 38 mm), safety lock, click-stop lenses, 10-ft-run motor, six speeds to 48 fps, and footage indicator. The Fleetwood, with a fixed-focus *f*/2.5 lens, is priced at $106.95; Fleetwood Turret, $131.95. Fadematic Deluxe has, in addition, devices for fade-in and fade-out, lap dissolves, single-frame exposure setting, and a continuous-run lock. Price, with an *f*/2.5 lens, $132.50; Fadematic Deluxe Turret, $152.50. Manufacturer is DeJur-Amsco Corp., 45-01 Northern Blvd., Long Island City 1, N. Y.

CAMERA ACCESSORIES

LENSCAP for the Contaflex camera, made of aluminum and with threads to screw onto Contaflex and Contessa lenses, is introduced by Spiratone, Inc., 49 West 27th St., New York. Price is $1.

SEAHAWK MARK III, an underwater camera housing for the Argus C-4 and C-44 Cameras, has external controls for film wind and lock, and shutter release, can be used with 35- or 50-mm lenses, and accepts underwater flash. Price, $69.95; details available from Seahawk Products., P. O. Box 1157, Coral Gables, Fla.

FIELD RANGEFINDER, measuring distances from 8-ft to inf., is claimed accurate within 2 percent. A coincidence-image type, it is unusual in that one image is seen in natural color, the other in gold, providing a strongly contrasted image when in focus. Priced at $32.50 with leather case, it is distributed by Edmund Scientific Co., Barrington 16, N. J.

VARIABLE SHUTTER for the new Bolex Reflex movie camera is now being installed by Pellegrini-Piek, 1545 Lombard St., San Francisco 23. Address requests for information to Jan Z. Piek.

AUTO-EX is an *f*/1.9 movie lens coupled to an exposure meter and is made to fit most "D"-mount cameras. The meter analyzes light and transmits the information to a floating needle. Lining the arrow in the viewfinder to the meter arrow gives correct exposure, so that filming can continue under different conditions, as long as the needle and arrow are aligned. Price, $49.95. Details available from Elgeet Optical Co., 838 Smith St., Rochester 6, N. Y.

LENSES

AUTOMATIC DIAPHRAGM TESSAR for 35-mm Exakta cameras described in our May issue was made to appear the greatest bargain in the history of photography by the insertion of a period by our printer, who thus transformed $100 into $1.00. Our apologies to those who optimistically applied for the seeming windfall. Importer of this Carl Zeiss Jena lens is Exakta Camera Co., 705 Bronx River Rd., Bronxville 8, N. Y.

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Double 25 ft for 50' total
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With speedy free processing service. Fine Grain pan ASA 80.
KODAK SUPER XX Super X or Ansco Hypan 99¢ EACH
Minimum order 3 for 4.95 plus 45¢ post

120-620 ROLL FILM SUPER XX
Guaranteed 'til Jan. '58
Fine Grain Panchromatic ASA 100.
20 ROLLS 4.55
45¢ post & ins

8x10 SALTZMAN ENLARGER

Precision machine for complete control of negative and distortion. With coldlite head. Priced for fast sale! re-conditioned. 995.00
Crating extra

AMAZING GOV'T SURPLUS BARGAINS

5" f4.5 ENLARGING LENS
WITH DIAPHRAGM, AND IN GENUINE BRASS BARREL

Fully corrected for aberrations
NOW! Get everything from your enlarger. Gives true flat field. Cost gov't $60.00. Currently selling for $75.00. While the supply lasts.
LIKE NEW & USED 9.95
45¢ post & ins

K-20 AERIAL CAMERA
6⅞" f4.5 LENS

Rapid Sequence action on 4 x 5 neg. Manual operation. Film readily available. Shutter speeds to 1/500. Used and guaranteed.
54.50
Complete with developing outfit 99.50 shipped express

16mm RCA SOUND PROJECTOR

With f2 Lens
8" MAGNAVOX HI-FI SPEAKER
Sound projector at silent prices. Bright 750 watt projection. Value over $500.00. Our special.
used 149.50

35mm ANSCO COLOR
50 feet. Load your own cartridges. 20 sheets 7.45
25¢ post & ins

35mm DUPONT ASA 350
20 exposure reloads. 5 for 3.90
25¢ post & ins

7" f2.5 AERO EKTAR
For Exakta, Leica, Contax, Speed Graphic, Press. All types of movie cameras. Custom made adapters available.

BRAND NEW 58.50
Used 47.50
1.75 post & ins
Tube, bed-brace & lens board for press cameras 17.95

35mm to 5 x 7 ELWOOD S-2

Precision Enlarger with f4.5 lens
Terrific value. Long Bellows draw. Tilt & revolve head. Silver dome reflector.
BRAND NEW 79.50
Shipping wt. 85 lbs.

8 x 10 ANSCO COLOR
Tungsten & Daylight. 20 sheets 4.99
25¢ post & ins

4 x 5 PANATOMIC X
Cut 6 4 x 5's per sheet of 11 x 14. 20 (11 x 14) sheets 5.45
25¢ post & ins

35mm GRAFLEX PHOTO-RECORD IDENTIFICATION CAMERA
With 84mm f5 lens in heavy duty Betax shutter. Auto release & film advance. Complete with magazine, focusing panel and pedestal. List $295.00.
LIKE NEW 147.50
15.00 crating, shpd express

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add post & ins

4 x 5	SWSM	250 sheets	2.95
8 x 10	SWSM	100 sheets	3.45
10 x 10	SWSM	250 sheets	7.50
11 x 14	SWSM Hi-speed	50 sheets	3.75
20 x 24	SWSM	30 sheets	9.25
30 x 30	DWSM	30 sheets	9.95

B-8 MATTE DRYER
U. S. Air Force surplus. Complete with famous GE Calrod heaters, motor, 26" endless belt & wire catch basket. A great buy for you.

used 179.50
19.50 crating Shpd express

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4 x 5	SWGL 1, f2, f4	2 gr	2.45
8 x 10	SWSM 1, 2, 3, 4	100	1.75
8 x 10	DWGL 1, 2, 3, 4	100	3.25
10 x 10	Ad Type it wt 4, 5	250	2.00
18 x 22	LWSM 1, 2, 3, 4	50	3.25

3½" f4.5 ENLARGING LENS
IMPORTED from Germany

4 element (Tessar formula). Made to finest German standards. With mounting flange. Regular $34.95. Our special.
BRAND NEW 9.85
35¢ post & ins

PAPER IN ROLLS
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9⅞ x 200'	Aero Enlarging SW 1, 2, 3,	4.65
20" x 30'	SWGL #2	4.95
30" x 30'	DW Glossy, 3	5.95
40" x 30'	Ad Type, SWSM, 1, 2	2.95
40" x 30'	SWGL #2	3.95

BELL & HOWELL 35mm EYEMO

TURRET MODEL with 3 LENSES
Choice of pros and serious movie makers. Has 100 ft. film capacity.
used 198.50
Shipping wt. 16 lbs.

ENLARGING PAPER
add post & ins

8 x 10	SWGL 1, 2, 3, 4	100	3.69
8 x 10	SWSM 3	100	2.89
11 x 14	DWGL 1, 2, 3, 4	50	4.50
11 x 14	SW Lstre 3, 4	50	3.85
16 x 20	SWGL 2	50	6.25
20 x 24	DWGL 2	50	12.50
20 x 24	SWSM 1	72	4.95
20 x 24	DWSM 1	50	9.75

AERIAL ROLL FILM DRYER
DRIES ROLL FILM OR PAPER
HI-SPEED MODEL
Handles any size film or paper up to and including 9½" wide, and as long as 200 feet. 110v motor.
used 99.50
shpd express

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from inf. to 6 ft, and is composed of four elements. Price is $69.95. The 135-mm Juplen Elite *f*/3.5 lens with interchangeable lens mount is priced at $49.95. Distributor is Kine Camera Co., Inc., 11 West 20th St., New York.

CENTURY TELEFLEX, a 300-mm 8-element telephoto lens for 2¼x2¼ twin-lens-reflex cameras, is claimed to have a minimum of distortion. The lens is supplied in a focusing mount and fits the cameras' bayonet mounts. All lens surfaces are coated and color-corrected. Price, incl. mask for groundglass, $119.50. Information available from Century Photographic Equipment Co., 10659 Burbank Blvd., N. Hollywood, Calif.

WIDE-ANGLE lens component, the 35-mm Curtar *f*/4, for Kodak Retina IIc, IIIc, and Reflex cameras is announced by Eastman Kodak Co. Focusing range is from 2½ ft and the lens covers a 38- by 55-degree angle of view. It accepts 60-mm filters and lens hoods. Price is about $75.

FILTERS AND ACCESSORIES

WALZ FILTERS for the Rollei *f*/3.5G camera are available in Type F, Skylight, Clearflash, and Floodlamp for color films and in standard yellow, red, and green for black-and-white films. They and a lenshood are priced at $5.45 each or $15.95 in kits and are distributed by U. S. Photo Supply Co., Inc., 6478 Sligo Mill Rd., Washington 12, D. C.

ENTECO 83 filter converts 16-mm Commercial Kodachrome to daylight use. It is available in sizes 21.5-mm ($1.70), Series 4 to 9 ($1.70 to $10.50), and 2-, 3-, and 4-in. squares ($5.50, $7.50, and $10.50). Manufacturer is Enteco Industries, Inc., 610 Kosciusko St., Brooklyn 21, N. Y.

ADAPTER RING permitting use of standard *f*/3.5 Rollei filters on the Rollei *f*/3.5G is introduced by Enteco Industries, Inc., 610 Kosciusko St., Brooklyn 21, N. Y. Price, $4.95.

EXPOSURE METERS

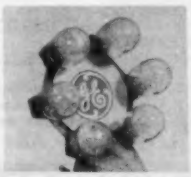
WALTZ CORONET B is calibrated in ASA speeds from 3 to 1200, with aperture settings from *f*/1 to *f*/32, shutter speeds from 30 sec to 1/1000 sec, automatic filter-factor setting, high-low scale, and movie scale. Price, incl. incident-light attachment, case, and chain, $9.95; same but with a booster cell, $12.59. Distributor is U. S. Photo Supply Co., Inc., 6478 Sligo Mill Rd., Washington 12, D. C.

FLASH

VOTAR DYNALUX is a batteryless flash gun powered by a built-in hand-operated dynamo. It accepts bayonet-base flashbulbs and has a shoe mount. Price, incl. case, $10.95; accessory mounting bracket, $1.25. Distributor is Voss Photo Corp., 601 West 156th St., New York 32.

MALLORY CO., North Tarrytown, N. Y., is now manufacturing a complete line of photoflash batteries. Mallory Mercury B-C cartridges (combining capacitor and mercury battery in a single pack) and zinc-carbon batteries are available in AA, B, and C sizes.

MODEL 160 is an electronic-flash unit operating on either a-c or D-cell batteries, and has a built-in recharger for FR rechargeable D-cell batteries. Price is $69.95. Details are available from The FR Corp., 951 Brook Ave., New York 51.



ROTO-LOAD, a factory-loaded M2 flashbulb pack for the new six-shot Kodak Rotary Flashholder, is now being packaged by General Electric, Nela Park, Cleveland 12, Ohio. A 12-bulb package of two six-shot loads is $1.40.

RECHARGEABLE D BATTERY has been announced by The FR Corp., 951 Brook Ave., New York 51. It weighs no more than

(*Continued on page* 128)

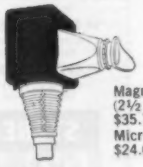
THE HASSELBLAD IDEA

Interchangeable Magazines — switch from color to black and white
Magazine #12 — 120 roll film
12 exposures, 2¼" x 2¼", $83.50
Magazine #16 — 120 roll film
16 exposures, 1⅝" x 2¼", $89.95
Cut film adapter back, $17.35
Cut film holder, $7.10

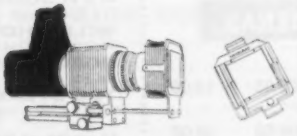
Zeiss Distagon, Wide Angle Lens 60mm, F:5.6, $189.50

Zeiss Sonnar, Long Focal Length Lens 135mm, F:3.5, $279.50

Zeiss Sonnar, Telephoto Lens 250mm, F:5.6, $299.50



Magnifying Hood (2½ power, focusing), $35.75
Microscope Adapter, $24.00



Extension Bellows (extension from 75 to 205mm), $115.50
Transparency Copy Holder, $33.75

Interchangeable magazines and lenses..... now reduce every photographic assignment to one basic camera — the Hasselblad 1000F Single Lens Reflex. You can set it up for virtually every shot known to photography in about seven seconds!

For maximum versatility, the Hasselblad offers such accessories as a single cut film adapter back, transparency copy holder, special sports viewfinder, magnifying hood, microscope adapter and extension tubes.

Precision-made in Sweden, the Hasselblad 1000-F is $379.50 with 80mm f:2.8 Zeiss Tessar lens. For literature and name of the Hasselblad Dealer nearest you, write us today in care of Dept. 37H.

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35MM RANGEFINDER CAMERAS

	List Price	Sale Price	Monthly Payment
AIRES III with f1.9 lens, Eveready Case, New	112.45	86.95	10.00
ARGUS C-3 with Eveready Case, Flash, Wide Angle Lens, Telephoto Lens, New	109.45	79.50	10.00
ARGUS C-4 with Eveready Case, Flash, Wide Angle Lens, Telephoto Lens, New	139.50	99.50	10.00
ARGUS C-44 with Eveready Case, Flash, New	117.00	95.00	10.00
BOLSEY JUBILEE with Eveready Case, Flashgun, Accessories, New	79.50	59.50	10.00
CANON IVS-2 with 50mm f2 lens, Eveready Case, Flash, Like New	319.50	159.50	12.00
CANON L-I with 50mm f1.8 Canon lens, Eveready Case, Flashgun, 135mm f4.5 Telephoto Lens, Viewfinder, New	428.00	305.00	27.00
CANON VT with 50mm f1.2 Canon lens, Eveready Case, Flashgun, 85mm f1.5 Telephoto Lens, Viewfinder, New	735.00	525.00	37.00
CONTAX IIA with 50mm f2 Sonnar lens, Eveready Case, Flashgun, Fitted Gadget Bag, New	399.00	310.00	29.00
CONTAX IIIA with 50mm f1.1 Zunow lens, Flashgun, Fitted Gadget Bag, New	720.00	440.00	31.00
KONICA III with f2 lens, Eveready Case, Lenshade, Set of Filters, Flashgun, New	150.20	131.75	10.00
LEICA IIIC with Internal Synch. 50mm f2 Summitar lens, Eveready Case, Flashgun, Like New	299.50	139.50	10.00
LEICA IIIF with 50mm f2 lens, Eveready Case, Flashgun, New	358.60	230.00	20.00
LEICA IIIG with 50mm Summicron f2, Eveready Case, New	356.60	239.50	19.00
LEICA M-3 with 50mm f2 lens, Eveready Case, Flashgun, New	472.00	340.00	30.00
LEICA M-3 with 50mm f1.1 Zunow lens, Flashgun, Exposure Meter, Eveready Case, New	820.00	495.00	35.00
NIKON S-2 with 50mm f1.4 Nikkor lens, Eveready Case, Flashgun, 3 Filters, Sunshade, Fitted Gadget Bag, New	423.75	355.00	25.00
RETINA IIC with f2.8 lens, Eveready Case, Flashgun, New	148.45	105.00	9.00
RETINA IIIC with f2 lens, Eveready Case, Flashgun, New	188.45	130.50	11.00
RETINA IIIC complete outfit, with Eveready Case, Flashgun, Curtar Wide Angle Lens, Longar Telephoto Lens, Optical Viewfinder, New	332.50	240.00	20.00
ROBOT ROYAL 36-'57 MODEL with Sonar 50mm f2 lens	329.50	259.50	20.00

PRESS AND VIEW CAMERAS

2¼x3¼ LINHOF SUPER Technika 23, 1957 model with 105mm f3.5 Carl Zeiss Tessar, New	499.50	399.50	32.00
4x5 LINHOF SUPER Technika IV, 1957 model with 150mm Carl Zeiss Tessar f3.5, New	699.50	519.50	39.00
1957 PACEMAKER SPEED Graphic outfit 4x5 with Multi Focus Rangefinder, New Filmpack Adapter, or Rollfilm Holder, 6 Cutfilm Holders, Adapter Ring, Lens Shade, and 4 Filters, 127mm f4.7 Ektar lens, New	399.00	317.50	26.00

35MM SINGLE LENS REFLEX CAMERAS

EXA with 50mm f2.9 lens, Eveready Case, Set of Extension Tubes, 100mm f4.5 lens, New	171.45	99.95	10.00
EXAKTA VX IIA with 58mm f2 automatic Biotar, Eveready Case, 90mm f4 lens, New	499.00	409.00	30.00
PENTACON with 58mm f2 pre-set Biotar, Eveready Case, 135mm f4.5 lens, New	324.50	169.00	17.00
PENTACON F fully automatic camera with 58mm f2 Carl Zeiss Biotar, Eveready Case, 90mm f4 lens, New	339.50	199.50	17.00
PENTACON FB fully automatic camera with built-in exposure meter, 58mm f2 Carl Zeiss Biotar lens, Eveready case, 90mm f4 lens, New	389.50	229.50	19.00
PRAKTICA FX3 fully automatic 50mm f2.8 Westanar, Eveready Case, Flashgun, 35mm Wide Angle Lens, 135mm Telephoto Lens, New	405.00	245.00	21.00
PRAKTINA FX with fully automatic 58mm f2 Biotar, Eveready Case, Flashgun, 35mm Wide Angle Lens, 135mm Telephoto Lens, New	527.00	339.50	30.00
ZEISS CONTAFLEX I with f2.8 lens, Eveready Case, Flashgun, Wide Angle Lens, Telephoto Lens, New	238.00	162.00	14.00
ZEISS CONTAFLEX II with f2.8 lens, Eveready Case, Flashgun, Wide Angle Lens, Telephoto Lens, New	260.50	187.00	16.00

ROLL FILM, POLAROID & SUB-MINIATURE

HASSELBLAD 1000F with 80mm f2.8 Tessar lens, Case, Flashgun, 135mm f3.5 Telephoto Lens	499.00	399.00	26.00
KALLOFLEX AUTOMAT with Eveready Case, Flashgun	144.50	105.00	8.00
MINOLTA AUTOCORD with f3.5 Rokkor lens, Eveready Case, New	109.45	86.95	10.00
MINOX IIIS with Case, Chain, Flashgun, New	159.50	140.00	14.00
POLAROID HIGHLANDER with case, Flash, and Exposure Meter, New	109.50	98.50	8.00
ROLLEIFLEX 2.8E with built-in exposure meter, f2.8 Carl Zeiss Planar, Ultrablitz Jet, Eveready Case, Elevator Tripod, New	459.00	338.00	30.00
ROLLEIFLEX AUTOM. 3.5G with built-in exposure meter, f3.5 Planar lens, Eveready Case, Electronic Flash—Ultrablitz Jet, Elevator Tripod, New	388.05	299.50	25.00
SUPER IKONTA IV with f2.5 lens, built-in exposure meter, Eveready Case, Flashgun	159.50	119.50	10.00
YASHICAMAT with f3.5 lens, Eveready Case, Flashgun, New	99.50	70.00	6.00

MOVIE CAMERAS, 8 AND 16MM

BELL & HOWELL f2.5, 500 Watt Bell & Howell Projector, Screen, Lighting, Tripod	165.00	110.00	9.00
B & H AUTOMATIC MAGAZINE with three f1.9 lenses, and viewfinders, 750 Watt Projector, Screen	699.00	515.00	36.00
BELL & HOWELL 70 DK with three f1.9 lenses	625.00	450.00	31.50
B & H ELECTRIC EYE 200 EE with case, and 16mm 750 Watt Projector, Screen	540.00	399.00	27.00
BELL & HOWELL MAGAZINE with f2.5 lens, Keystone 500 Watt Projector, Screen	248.00	185.00	16.00
BELL & HOWELL TRI-LENS with three f1.9 lenses, wide angle, normal, telephoto, 500 Watt Regent Projector, Screen, Elevator Tripod	535.00	385.00	27.00
BOLEX H-16 REFLEX with 1" f1.4 Switar, New	535.50	535.50	54.00
KEYSTONE K-38 ROLLFILM with wide angle, and telephoto lenses, case, exposure meter, tripod	205.00	145.00	12.00
KODAK BROWNIE OUTFIT Consisting of Brownie Camera, Brownie Projector, 30 x 40 Screen, Elevator Tripod, Indoor Lighting	135.00	93.00	9.00
KODAK DELUXE MEDALLION Three lens Turret f1.9 lenses, Kodak Showtime Projector, Screen 30 x 40, Lighting, Tripod	325.00	240.00	20.00

STEREO OUTFIT & PROJECTORS

B & H SOUND PROJ. 202 52 x 70 Screen, 16mm Editor	833.50	530.00	37.00
BELL & HOWELL 385 Single Case Filmosound Projector, 52 x 70 Tripod Screen Editor	579.50	425.00	30.00
ROBOMATIC AUTOMATIC Slide proj. with Screen, 12 Trays, DeLuxe Metal Carrying Case	189.00	135.00	11.00
TDC STEREO COLORIST Complete with case, Viewer, Flash, Slide File	125.00	79.50	7.00

All equipment in the combinations above are available individually at discount prices. The time-payment plus discount price plan covers everything photographic—including cameras not listed, MOVIE CAMERAS, PROJECTORS, LENSES, ENLARGERS, etc.

PAY NO MONEY DOWN!

Use your old camera as a down payment for any new equipment you want! Just use the coupon on the opposite page as a Credit Application Form, and Grand Central Camera will process your application the day it is received.

DISCOUNTS!

Grand Central Camera is just loaded with the latest photo equipment from all over the world—and our policy is to sell to you at the lowest prices possible! At the International Photo Exposition we made special purchases of marvelous new cameras, lenses, accessories of all kinds—and this merchandise is now in stock and going fast—at discount prices! Write for anything you want even if it isn't listed in our ad.

1957 PENTACON F

149.50

Penta Prism focusing, built-in fully autom. diaphragm. Interchangeable fully autom. lenses. Built-in synchr. for strobe-flash. With 58 min. Autom. f2 Biostar.

1957 Pentacon FB—As above but has built-in Exposure Meter—direct reading, type, extra sensitive, simplicity system. 199.00

ROLLEIFLEX 149.50

Like new Automatic Rolleiflex 2.8c Syncro-compour MX shutter, speeds 1 to 1/500 sec., latest, fastest f2.8 lens.

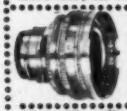
All new Rolleiflex cameras and accessories in stock for immediate delivery. Special prices upon request.

LEICA M3 149.50

With 50mm Summicron f2 lens and your Leica IIIF with Summicron f2 in trade.

We have a complete stock of lenses and accessories for the Leica at value prices. Be sure to call Grand Central first!

ZUNOW 50mm f 1.1 189.50



and your 50mm f1.4, f1.5, f1.8, f2 in trade. For Leica, Nikon, Canon, etc. World's finest, fastest lens!

CONTAFLEX 89.50

Single-lens reflex eye-level prism with Zeiss Tessar f2.8 lens, synchronized, used.

Contaflex II (used) 199.50

Telephoto and Wide Angle lenses, close-up lenses and attachments available. Money-saving price list free upon request.

PRAKTICA FX 79.50

Brand new. f2.8 pre-set Tessar, click stops, focal plane sync shutter.

TRADE! TRADE!

Nobody—no other camera store—is prepared to give you more for your old camera than Grand Central Camera. We mean it! The merchandise below is offered with your present camera as trade-in subject to inspection. All cameras listed are brand new, latest models.

KONICA III f2	$59.50
AIRES III	49.50
CONTAFLEX III	99.50
CONTAFLEX IV	109.50
AUTOMATIC ROLLEIFLEX f3.5	89.50
KEYSTONE K-28 f1.9	39.00
BELL & HOWELL 200 EE	99.50
YASHICAMAT f3.5	35.00
ARGUS C-3	29.50
REVERE 888	74.50
POLAROID 95	34.00
KALLOFLEX	79.50
RETINA IIIC	74.50
PRAKTINA f2	179.50

World's finest equipment at the lowest prices!

35mm CAMERAS	NEW	USED
Aires III LVS	$ 79.50	$ 47.50
Argus C-4	89.50	39.50
Contax III f2	—	66.50
Contax III f1.5	—	89.50
Graphic f3.5	89.75	39.50
Ansco Memar	32.00	24.95
Kodak Signet Outfit	53.50	36.50
Retina IIA f2	—	79.50
Retina IIC f2.8 MX	99.50	69.50
Retina IIIC f2 Exp. Meter	114.50	89.50
Konica II	89.75	55.95
Konica III f2	118.88	57.50
Leica IIIA f2	—	69.50
Leica IIIC f2	—	89.50
Leica M-3 f2	329.00	269.50
Leica M-3 f1.5	468.00	275.00
Leica M-3 f1.1	488.00	327.50
Minolta A f3.5	49.95	25.00
Minox III f3.5 ctd.	119.00	60.95
Minox IIIS f3.5 synch.	139.50	72.95
Ricoh 35 case & flash	49.50	32.00
Robot Royal 36	329.95	199.50
Voigtlander Prominent f2	160.00	97.50
Voigtlander Prominent f1.5	179.00	114.95
Voigtlander Vitessa "L" f2	159.50	99.50
Voigtlander Vitessa "L" f2.8	139.50	81.50
Voigtlander Vito B f3.5	45.50	29.50
Voigtlander Vito IIA f3.5	54.50	37.50
Bolsey B-2	—	19.95
Bolsey C	—	29.95
Retina I f3.5	—	22.50
Kodak 35 RF f3.5	—	19.95
Kodak Bantam Special f2	—	49.75
Kodak Bantam RF	25.90	19.95
Kodak Pony 828	31.50	10.95
Kodak Pony 135	33.75	10.95
Agfa Karomat f2	99.50	59.50
Nikon S-1 Body Only	—	69.50
Nikon S-1 f7	—	119.50
Robot 2 f1.9 or f2	—	49.50
Super Baldina f2.8	69.50	39.50

	NEW	USED
Argus C 44 f2.8	117.00	69.50
Grand 35 w/RF f3.5	28.75	—
Canon Lt f1.8	315.00	—
Leotax f2	199.50	—

SLIDE PROJECTORS		
Argus 300	37.50	22.50
Argus 300 Automatic, Case	59.50	37.50
Brumberger 2¼ x 2¼ Auto.	74.95	—
LaBelle 300	59.95	34.95
LaBelle 55	99.95	54.95
Revere 553	79.50	49.50
Revere 555	89.50	56.50
Revere 888	144.50	75.95
Revere 888D	159.50	97.50
TDC Headliner 35	22.00	24.95
TDC Headliner 303	45.00	32.95
TDC Deluxe O with case	59.50	44.95
TDC Streamliner 500 with case	72.00	49.00
TDC Duo 300	54.00	29.50
TDC Robomatic	108.00	89.50
Viewlex Project-O-Matic	69.95	42.50
Graflex Constellation	67.75	—

REFLEX & ROLLFILM CAMERAS		
Exakta 66 f2.8	219.50	174.95
Crown Graphic 4x5" Outfit f4.7	225.50	199.50
Kalloflex Automatic	119.50	69.50
Kodak Medalist Ektar f3.5	—	49.95
Kodak Medalist II Ektar f3.5	—	99.50
Minolta Autocord f3.5	99.50	55.75
Minolta Autocord L	124.50	70.50
Plaubel IIIS	299.50	159.00
Polaroid Highlander	69.95	32.00
Polaroid Speedliner 95	89.85	42.50
Polaroid Pathfinder 110	249.50	129.50
Ricohflex f3.5 ctd.	29.95	17.95
Rolleicord IV	—	59.95
Rolleicord V Xenar f3.5 ctd.	113.95	69.50
Rolleiflex Auto. f3.5 Tessar	187.05	99.50
Rolleiflex Auto. f3.5 Xenar	173.00	89.50
Rolleiflex 2.8D	247.80	149.50

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		Camera Box Without Lens	Sommicron 50mm f2	Summarit 50mm f1.5	Zunow 50mm f1.1	Canon 50mm f1.8	Nikkor 50mm f1.4	Nikkor 50mm f2	Elmar 50mm f3.5
LEICA M-3	NEW	288.00	447.00	468.00	488.00	319.50	369.50	324.50	348.00
	Used	149.50	279.50	299.50	347.50	279.50	289.00	249.50	199.50
LEICA IIIF	NEW	180.00	336.00	357.00	385.00	239.00	289.50	249.00	237.00
	Used	89.50	195.00	209.50	299.40	143.40	173.70	149.40	142.20
CANON IVS	NEW	164.00	184.50	199.50	373.00	284.00	264.00	224.50	169.50
	Used	99.00	149.50	159.50	259.50	149.50	154.00	134.00	109.50
CANON V	NEW	200.00	249.50	269.00	399.50	325.00	284.00	244.50	259.50
	Used	139.50	189.50	199.50	298.40	215.00	198.40	164.70	154.50
			Sonnar 50mm f2	Sonnar 50mm f1.5					
NIKON S2	NEW	195.00	209.00	229.00	399.50	—	345.00	299.50	—
	Used	117.00	159.00	189.00	298.40	—	207.00	179.70	—
CONTAX IIA	NEW	179.00	298.00	318.00	385.00	—	269.50	234.00	—
	Used	89.50	172.50	179.50	279.40	—	153.70	132.40	—
CONTAX IIIA	NEW	209.00	328.00	348.00	418.00	—	293.00	258.00	—
	Used	116.20	199.50	199.50	298.00	—	165.40	144.40	—

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		Camera Box Without Lens	Meritar 50mm f2.9	Auto Westenar 50mm f2.8	Auto Westagon 50mm f2	Auto Tessar 50mm f2.8	Auto Biotar 58mm f2	Auto Xenon 50mm f1.9	Tessar Pre-Set 80mm f2.8	Primoplan Pre-Set 75mm f1.9
EXA	NEW	34.95	59.50	89.50	109.50	134.50	169.50	169.50	109.50	109.50
	Used	25.00	49.50	79.50	89.50	114.50	139.50	139.50	89.50	89.50
EXAKTA VX	NEW	124.95	149.50	164.50	204.50	199.50	259.50	259.50	199.50	199.50
	Used	95.00	114.50	134.50	159.50	159.50	199.50	199.50	149.50	149.50
PRAKTIFLEX	NEW	49.50	59.95	89.50	109.50	139.50	—	—	109.50	109.50
	Used	39.50	44.95	69.50	89.50	109.50	—	—	89.50	89.50
PRAKTICA FX II	NEW	74.50	84.50	104.50	144.50	179.50	—	—	134.50	134.50
	Used	54.50	74.50	84.50	124.50	139.50	—	—	119.50	119.50
PRAKTINA	NEW	129.50	—	—	—	239.50	297.50	—	—	—
	Used	99.50	—	—	—	149.50	199.50	—	—	—
PENTACON	NEW	89.50	89.50	129.50	139.50	179.50	—	—	149.50	149.50
	Used	69.50	79.50	109.50	109.50	124.50	—	—	114.50	114.50
CONSOL	NEW	89.50	99.50	119.50	139.50	179.50	—	—	149.50	149.50
	Used	69.50	79.50	99.50	119.50	129.50	—	—	114.50	114.50

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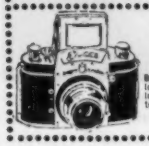

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For many years, you've read or heard about the fabulous ultra-miniature 2½ oz. Minox. You've wondered whether it would take fine pictures and why it costs $139.50.

Maybe we can answer these questions: The Minox camera contains more than 200 parts, precision engineered with optical tolerances finer than 1/50,000 of an inch. Its 8 x 11mm negative size is small only in comparison with a 35mm negative . . . it is actually 16% larger than a 16mm, and more than 5 times as large as an 8mm movie frame! Standard Minox prints are usually about 3 x 4 inches . . . the equivalent of enlarging your 35mm negatives to a whopping 11 x 14 inches. You will agree that the sharp 4-element f/3.5 Minox lens must be remarkable.

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The Range

• EDITORIAL: Are you a perfectionist?

It is an odd phenomenon that with the improvement of cameras, lenses, and films, technical perfection seems no longer the goal of most photographers. Sharpness and grainlessness, torturously sought after by most serious photographers a decade ago, today are not considered among the more enviable accomplishments.

Periodically a voice cries out in the wilderness to bemoan this "modern" tendency, but the fact is these are unmistakable signs that photography is growing up, freeing itself from old fetters. Finer and faster lenses, better films and developers have actually helped to liberate the photographer from the tyranny of technique. They have given him freedom of movement to range out in the world with wide-open eyes and to realize that the most eloquent and moving images are not always the sharpest. Photographers have learned that a wide-ranging vision is more important than a self-consciously steady camera.

This is not to say that techniques are unimportant, nor that photographers should not expend sweat, blood, and tears in mastering their craft. Practically all of the best photographers have done so, and these are the ones who have earned their freedom to use the wonderful free-wheeling tools at their disposal today. Images in sharp focus, meticulously lighted and revealed in grainless prints of perfect contrast, are no longer admired for their own sake as once they were.

Today, happily, there is less of this technical enslavement as photographers learn to put vitality, imagination, insight, spontaneity, and clarity of expression ahead of surface gloss in the scale of values.

Technical perfection as an end-in-itself is old-fashioned. Where just a few years ago, almost all advertising illustrations had to be

• CANDID SHOTS: In and around photog

Washington adventure: IPEX

An unfamiliar four-letter word has gained some familiarity in recent months. It's IPEX, official abbreviation for the Biennial International Photographic Exposition, which drew a worldwide audience to the Washington Armory this spring. This issue of POP PHOTO is well crammed with reports on the event, compiled and written by the five staff members who attended: editor Bruce Downes, managing editor Norman C. Lipton, executive editor Arthur Goldsmith, technical editor Bob Schwalberg, and assistant editor Harold Martin. If you didn't get a chance to see IPEX, you'll find this issue like a personally conducted tour of the show. Our coverage begins on page 102.

An industry on film

The POP PHOTO staff was also well represented at an earlier international show, Photokina, in Cologne, Germany. The

JERSEY'S MEYNER, PATHECOLOR'S WOLCOTT
The first roll was still in the camera.

finder

News and comment by the editors

lifelessly sharp and waxy smooth, today imperfections—if indeed blur and off-focus images are imperfections—are quite common.

Even the glossy perfectionism that marked American movies for decades is giving way to the imperfections characteristic of reality, thanks to the documentary influence of European films.

Perfection may seem to be an admirable goal, but too many perfectionists tend to grow ulcers, while producing fine prints that do nothing but conceal the poverty of life and imagination beneath the slick surface of the image.

This is in praise of freedom, of resiliency, of responsive reflexes, of photography alive and aware that its contact with life is direct and instantaneous. It is not an attack on technical proficiency, but only on technique *as an end in itself*, and it is written in the hope that as equipment and materials continue to improve, more photographers will, like Gene Smith, approach unattainable perfection without losing contact with life.

Bruce Downes

raphy today

German Camera Industry Association took advantage of the presence of so many foreign editors by making a 16-mm movie of their visit. It follows a group of U. S. writers, including our own Norman Lipton and Bob Schwalberg, through many of Germany's renowned factories and optical works. The film, which has an introduction by Bruce Downes, is now available without charge to camera clubs through Modern Talking Picture Service, Inc., P. O. Box P8, 3 East 54th St., New York 22, N. Y. Program chairmen, please note!

Governor and the color lab

We sent our man John Durniak over to Bayonne, N. J., the other day on the occasion of the dedication of Pathecolor's big new processing plant. The State of New Jersey sent its man, too: Governor Robert B. Meyner. They had a chance to chat before the Governor delivered his address. Was he an amateur photogra-

Next month

FIRST OF TWO EXCITING 35-mm SPECIAL ISSUES

Packed with 35-mm articles and pictures by outstanding photographers

In preparing the regular August Special 35-mm Issue, the editors gathered so much material that it was decided to devote two successive issues to photography's most popular single subject. Part 1 appears in August, Part 2 in September.

Never before has 35-mm photography been covered so thoroughly by so many topflight photographers.

...AND NEVER BEFORE HAS A PHOTO MAGAZINE PUBLISHED A FEATURE SO SENSATIONAL AS THE BIG SURPRISE IN THE SEPTEMBER ISSUE

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Akarex III Schneider Xenon f2. 50mm lens w/range-viewfinder	139.50
Schneider Tele-Xenar f3.5 90mm lens w/range-viewfinder	89.50
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pher? No, but come to think of it, he did have a movie camera, received as a gift at a governor's conference; the first roll of film was still in it. How did he like being a photographer's subject? Fine, but there hadn't been as many photographers around lately as he'd like. Did he object to flashbulbs? No, so long as they didn't explode (one did, and it was "unpleasant"). He liked working with that fellow from *Life*, Eisenstaedt, but one or two photographers had made themselves obnoxious. He got along fine with the fellow who made our shot of him with Pathecolor's president James L. Wolcott.

An issue for roll-filmers

As you've already noted from the cover, this issue is dedicated to users of 120 roll-film cameras. We lead off with a comprehensive roundup of twin-lens-reflex machines, which should help you make an intelligent choice if you're in the market for one. We've induced seven leading professionals to tell you why they use 120 cameras. We have Mr. Rollei himself telling you how to make best use of a square format, in case you've been intimidated by it. We show you how a simple box camera can make your photo summer fuller. We have a page of reproductions from an amateur's color prints; a story on photographing children with 120; a report on a novel fisheye camera that uses 120; and a trove of other worthwhile material on roll film. If you're using 120, you can't do without this issue; if you're not, it may give you some second thoughts about what the versatile roll-film camera can do.

How to get a picture published: compete successfully with a pro on the theme of "Romance." See the notice on *Challenge*, page 115.

Open secret

Photography has much in its nature that seems almost magical, and photographers who have hit on some special process or technique often feel that they must protect their "secret" against all inquiries. When young and talented John Brook of Boston arrived with his portfolio of pictures in our offices recently, we singled out some of his diffusion shots and asked how they were made. At first, like a loyal magician, he kept silent. But on a little further prodding (especially when we convinced him that revelation of his diffusion technique would by no means guarantee anything more than a diffused image to the user) he came up with the answer. The "secret" is now no longer a secret (see page 84), but the magic of his pictures remains.

JOHN BROOK

What's coming in 2 months?

In this issue and the previous one, we have planted some teasers that promise great things to come. Elsewhere on this page, you can read about what's coming next month, but that's not the whole story. If August looks good to you, wait till you see September! All we can tell you right now (details aren't entirely worked out) is that the surprise involves television, a pretty face, a great new product, and a big-name photographer. Sorry, that's it for now. But we hope we can count on you to enjoy it with us. It's something no photographic magazine has ever done before; maybe not *any* magazine, for all we know.

Contest reminder

This is the last issue in which we can invite you to enter our $25,000 International Picture Contest. Rules and entry blank are on pages 142-143. If you want to see your name—and maybe your picture—among the winners in the December Contest Issue, you've got to swing into action now, before July 1. We'll be watching for your entries.

Kaleidoscope . . .

Once again, the most famous single news picture of World War II has made headlines. Joe Rosenthal's now-classic shot of the Marines raising the flag on Iwo Jima was the pattern for a bronze memorial dedicated a few years ago in Washington, but it bore no "credit line"

ROSENTHAL & MONUMENT
For photography, a plaque.

for Joe. Now the Defense Department has handsomely remedied the situation: the monument bears a bronze plaque acknowledging Rosenthal's (and photography's) part in the statue's creation.

The refinement of magazine photography in very recent years has led some big corporations to use pictures powerfully and creatively in illustrating their annual reports—those booklets that are so often just forbidding masses of tables and statistics. One of the finest jobs of picture editing and art direction we've seen lately on such a report was that of the Columbia Broadcasting System. We do have one suggestion, though: credit lines for the photographers lend distinction to the publication, and give deserved recognition to the people who make the pictures.

Jerome Hersh of the Bronx walked into Willoughbys camera store in New York a few weeks ago to buy a roll of film. He

(*Continued on page* 117)

World Traveler–the Superb Bolex Movie Camera

Trust the Swiss craftsmanship of a Bolex for the refinements and precision that will make your travel movies clearer, easier, vastly more satisfying. Designed for unusual shooting convenience, Bolex 8mm cameras provide you with more features than other cameras, including such refinements as seven speeds for special effects, optical viewfinder, geared footage counter instead of the customary spring device, instant stop on rundown, and many other touches you expect only from the Swiss. Comparable only to the finest Swiss watch for craftsmanship, your Bolex comes to you from the house of Paillard, makers of Swiss precision mechanisms since 1814. Prices for the Bolex 8 and 16mm movie cameras range from $89.95 for the single lens 8mm model C-8 to $854.50 for the new 16mm, H-16 Reflex. (Camera shown is the 8 mm B-8 with Yvar ½" F:1.9 and 1½" F:2.8 lenses, at $222 complete.) Write today for literature and the name of your nearest Bolex dealer.

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TWIN-LENS REFLEX ROUNDUP

This old favorite packs a lot of picture-making ability in a small package, winning new popularity among both amateur and professional photographers

What accounts for the continuing popularity of the twin-lens camera, despite the spectacular postwar growth of that mighty midget, the 35-mm? Why does the dual-lens system appeal to so many photographers, amateur and professional alike? The reasons are easy to find. For cameramen who like a groundglass but want something lighter than the view camera, the twin-lens reflex offers a groundglass. For those who want a light, compact, reasonably fast camera, yet using a negative larger than 35 mm, the handy reflex is the answer. Amateurs who want a roll-film camera with more control over focusing and composition turn to the twin-lens reflex. Professionals find that it is an excellent instrument for general use where neither the extreme detail of the large camera nor the extreme speed of the 35-mm is needed. In short, it provides a virtually unmatched combination of features found individually in other cameras, collectively only in one.

The first modern twin-lens reflex was introduced in 1928 by the German firm of Franke and Heidecke, Brunswick. They had been making stereo cameras using reflex finders since 1920 and developed the precise manufacturing methods needed for the successful production of miniature reflex cameras. That first camera, the Rolleiflex, was the prototype of literally millions of descendants all over the world.

The popularity of the twin-lens reflex grew apace during the late thirties, and the camera became the mainstay of many magazine and fashion photographers. It was easier to get good prints from a negative of six square inches than one of 1½ square inches. Also, it was much easier to use a flash synchronizer with a Compur shutter on a Rolleiflex than a focal-plane shutter on a 35-mm camera.

In recent years, the growth of available-light photography (encouraged by such Princes of Darkness as Bob Schwalberg, Ed Feingersh, and others of that ilk), the twin-lens reflex has lost some of its popularity compared with the 35-mm camera. Paradoxically, the reflex is gaining new favor as a color camera with the 35 being used for black-and-white work, a complete reversal of the prewar roles. Nevertheless, it is firmly established as the most useful general-purpose camera now on the market.

After such sweeping assertions, it might be well to see just what this mechanical marvel is and what it offers. To the uninitiated, a twin-lens reflex looks like two cameras, one piled on top of the other. Actually, what we have is a pair of lenses, one for focusing, one for shooting, either mounted on the same focusing panel or coupled by interlocking gears.

Reflex cameras are not new, of course. History books describe reflexes as early as the 1860s, when a man named Sutton used a mirror placed at a 45-degree angle to reflect the image upward onto the groundglass of a view camera for more comfortable, right-side-up viewing. Since then, they have had a long and honorable history, first in the bulky plate models, later in roll and 35-mm film sizes. However, they have two disadvantages when compared with their upstart cousin. First, when the lens of a single-lens reflex is stopped down, the image virtually disappears from view. Even under the most favorable conditions, using a ground-

(*Continued on page* 130)

THE CAMERAS: *Following is a list of twin-lens reflex-cameras available on the American market at the time this issue went to press. The descriptions are not necessarily detailed but are intended to give you a quick summary of each camera's features. For more complete details, see the 1957* PHOTOGRAPHY DIRECTORY & Buying Guide *or your local camera dealer.*

UNDER $100

ACCURAFLEX is a Japanese model with an 80-mm Accurar f/3.5 lens in an Accurapid shutter with speeds from 1 to 1/300 second and a self-timer. An unusual aspect of this camera is that the built-in synchronization is for class M bulbs (20-millisecond delay) rather than the more usual X (electronic flash) type. Film transport is semiautomatic; there is an automatic stop but the transport is not coupled to the shutter. Price is $59.95; distributed by Photographic Importing and Distributing Corp., Valley Stream, N. Y.

AMIFLEX II is one of the lowest-priced cameras in this field, apart from the nonfocusing reflex-type cameras, which are actually glorified box cameras. The lens is an 80-mm Amitar f/3.5 in a shutter with speeds from 1 to 1/300 second. Synchronization is for class M bulbs (20-millisecond delay). Price is $19.95; distributed by Sterling-Howard Corp., New York 51.

AUTOFLEX is a medium-priced Japanese reflex available in three models. The regular model has an f/3.5 lens with shutter speeds from 1 to 1/200 second and FX synchronization. The semiautomatic model is similar but has improved film transport. The automatic model has combined film transport and shutter winding. Prices are $34.95, $54.95, and $69.50, respectively; distributed by Ocean Photo Supply Co., Inc., New York 11.

CRYSTARFLEX has an 80-mm C-Master f/3.5 lens in a Crystar shutter with speeds from 1/10 to 1/200 second. Focusing is by means of geared wheels on the lens mounts. Another model, the Crystar 25, has shutter speeds from 1/25 to 1/100 second. Prices are $39.95 and $27.95, respectively, including case; distributed by A.G. Photo Distributors, Boston 8. (This camera is not illustrated.)

FLEXARET IV has an 80-mm f/3.5 lens in a Prontor SVS shutter with speeds from 1 to 1/300 second. Other features include semiautomatic operation, release for intentional double exposures, eye-level finder, and body release. Price, $39.95; distributed by King Photo Import Co., New York 10.

continued

UNDER $100

GNOFLEX M has a 75-mm Elnor f/3.5 lens in a shutter with speeds from 1 to 1/300 second, MX synchronization, and a self-timer. Operation is semiautomatic (automatic film stop) and the camera is equipped with an eye-level finder. Price is $35, including case; distributed by The Meyer Co., South St. Paul, Minn.

FLEX-O-CORD II offers an f/3.5 lens in a shutter with speeds from 1/10 to 1/200 second and M synchronization. This is a low-priced camera designed for amateur use. Priced at $29.95, including case, it is distributed by General Photographic Supply Co., Boston 14. (This camera is not illustrated.)

GRAFLEX 22 is the only American-made camera in this group. Introduced about 1940 as the Ciroflex, it helped fill the gap left by the disappearance of the German cameras. After Ciro was taken over by Graflex, it was marketed under the Ciroflex name before becoming an official member of the Graflex family. Lenses are 85mm in focal length, giving a somewhat larger image and narrower viewing angle than the usual 75-mm lens. The Model 200 has an 85-mm Graftar f/3.5 lens in a Century MFX shutter with speeds to 1/200 second. The Model 400 has the same lens in a Graphex shutter with speeds to 1/400 second. Prices are $74.50 and $94.50, respectively; manufactured by Graflex, Inc., Rochester 8.

IKOFLEX Ib See Ikoflex listing on page 68.

MINOLTA AUTOCORD—See Minolta listing on page 69.

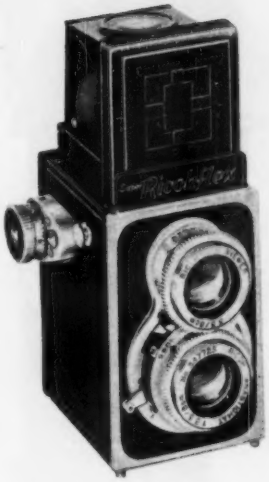
PEERFLEKTA is an economy model twin-lens reflex imported from Germany. It has a 75-mm Ludwig f/3.5 lens in a Prontor SVS shutter with speeds to 1/300 second and MX synchronization. Focusing is by a lever around the lens mount. This camera is what might be termed a "house brand"; made by a manufacturer and sold under a private brand name, in this case, one belonging to Peerless Camera Stores, New York 17. Check them for prices and further details.

PENTA REFLEX is another "model for the masses," with a Laack f/3.5 lens in a Vario shutter with speeds from 1/25 to 1/100 second. The camera has a body release and a lever for focusing. Price, $19.95; distributed by Sterling-Howard Corp., New York 51.

ROYALCORD III is a semiautomatic type (automatic film stop) with a 75-mm f/3.5 taking lens. Shutter speeds range from 1 to 1/300 second and flash synchronization (conventional and electronic) is built-in. The camera also has a self-timer and an eye-level finder. Price is $39.95; distributed by Sterling-Howard Corp., New York 51.

SEMFLEX OCTOMATIC S II is one of the few French cameras on the American market. It uses a 75-mm Berthiot f/3.5 lens in an Orec shutter with speeds from 1 to 1/400 second. A lever is used for the film advance. A plano-convex focusing screen (a form of condenser lens) gives a somewhat brighter image than the usual flat groundglass. Other features include double-exposure prevention, built-in synchronization, and an eye-level sportsfinder. Priced at $99.95, it is distributed by General Photographic Supply Co., Boston 14. (This camera is not illustrated.)

← **SOLIGOR** offers three models in the twin-lens field. The Model I has an 80-mm Soligor f/3.5 lens in a Rekton shutter with speeds from 1 to 1/300 second, self-timer, and FX synchronization. The Model II is similar but has a prism rangefinder (split-image type) built into the groundglass. In dim light, it is often easier to focus with a rangefinder than with a groundglass. The Model III is similar to the Model II but has the added convenience of an automatic film transport, by which the film can be advanced until it stops at the next exposure. Prices are $34.50, $47.95, and $59.95, respectively; distributed by Allied-Impex Corp., New York 11.



→ **SUPER RICOHFLEX** is the lowest priced twin-lens reflex to offer two formats, 2 ¼x2 ¼ and 35-mm. This is accomplished by using interchangeable backs, one for each size. The camera has 80-mm f/3.5 lenses, coupled to each other by the focusing gear. Instead of a knob or lever, a geared wheel on the lens is turned to focus the camera. Shutter speeds are from 1/10 to 1/200 second. An accessory Auto-Stop provides a means for automatic film locking and counting, eliminating need for the red window. This is a basic model camera, keeping frills to a minimum in order to maintain a low price. The camera is $29.95; accessory 35-mm back is $9.95; Auto-Stop is $4; distributed by Riken Optical Industries, New York 17.

← **WALZFLEX MODEL II** is a semiautomatic type (automatic film stop) with a 75-mm Kominar f/3.5 lens. Shutter speeds are from 1 to 1/300 second with FMX synchronization and self-timer. A built-in accessory shoe accepts clip-on accessories. The camera is available in an outfit consisting of camera and ready case, Walz Coronet B exposure meter and case, and mask for 2x2 transparencies. Price, $69.95. Walzflex 500 is similar to the Model II but has a Copal MXV shutter with equally spaced shutter settings, speeds to 1/500 second, self-timer, and is MX synchronized. Price, with 2x2 mask, $49.95. Distributed by U.S. Photo Supply Co., Washington, D.C.

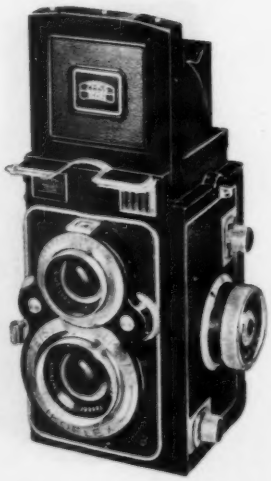
→ **WARDFLEX II** is a lower-priced camera designed for use by the amateur. It has an 80-mm Biokor f/3.5 lens in a Synchro shutter with speeds from 1 to 1/300 second and has MFX synchronization. Its operation is semiautomatic. Bayonet ring on the lens mount accepts Rollei-type lens shades, filters, etc. Price is $47.50, including case; distributed by Montgomery Ward, Chicago. A standard model is available for $29.95.

← **YASHICA-MAT** is the lowest-priced camera presently available with crank-operated film transport and shutter setting. The lens is a four-element 75-mm Lumaxar with speeds to 1/500 second. Loading is semiautomatic; two arrows on the film backing paper are aligned with markers on the film track. From that point, film transport is automatic. This camera is the top model of the Yashica line which includes the Model A, with f/3.5 Yashimar lens, shutter speeds from 1/25 to 1/300 second; the Model C, with f/3.5 Yashikor lens, shutter speeds from 1 to 1/300 second, and the LM model which is similar to the Model C but has a built-in exposure meter. The Yashica-Mat is priced at $75.50; Model A, $29.95; Model C, $46.50; Model LM, $59.95. Importer is Yashima Optical, New York 16.

continued

OVER $100

←
IKOFLEX I bears one of the oldest names in the twin-lens field, Carl Zeiss having offered a twin-lens-reflex line during the thirties. There are two models of the I now available, the "b" and the "c," the latter with a built-in photoelectric exposure meter. Both cameras have double-exposure prevention, Prontor SVS shutters with speeds to 1/300 second, and sportsfinders. The lens equipment is either the 75-mm Novar or Tessar f/3.5. The Novar is a three-element lens suitable for all normal purposes. The Tessar, a four-element lens, is noted for its fine performance especially with color. Price of the Ib with Novar lens is $99; with Tessar lens, $119. The Ic is $27 extra. Distributor is Carl Zeiss, Inc., New York 17.



→
IKOFLEX FAVORIT is the latest model in the Ikoflex line offering fully automatic operation with coupled film transport and shutter wind. The exposure meter is calibrated in exposure values (light-value scale). Aperture scale and shutter speeds are coupled. The lens is the 75-mm Tessar f/3.5 in a Synchro-Compur MXV shutter with speeds to 1/500 second. Price is $209; distributed by Carl Zeiss, Inc., New York 17.

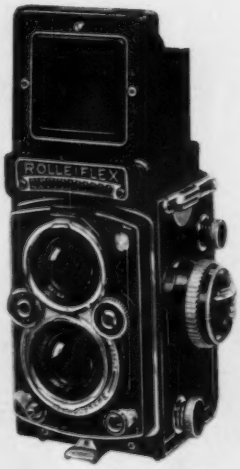
←
KALLOFLEX has a unique arrangement, putting the winding crank and the focusing wheel on one axis on the right side of the camera. The winding crank advances the film and sets the shutter in a single stroke. The lens is a 75-mm Prominar f/3.5 mounted in a Seikosha MFX shutter with speeds from 1 to 1/500 second. The viewing lens is an f/3, the added speed transmitting more light to the groundglass screen and reducing the depth of field for more exact focusing. Price is $119.50; distributed by Kowa Optical Corp., New York 1.

MICROCORD is a British camera which enjoys an excellent reputation in England but is not used widely here. It has 75-mm Ross Xpres f/3.5 lenses, a four-element objective similar to the Tessar and Xenar. The shutter has speeds from 1 to 1/300 second and built-in synchronization. Price is $119.50; distributed by General Photographic Supply Co., Boston 14. (This camera is not illustrated.)

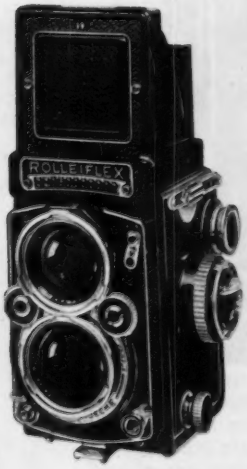
→
PROFESSIONAL MAMIYAFLEX features lens interchangeability and bellows focusing, a departure from the traditional Rollei design. Four sets of viewing and taking lenses (60-, 80-, 105-, and 135-mm) come complete with lens board and are mounted in Seikosha Rapid shutters with speeds from 1 to 1/500 second and MFX synchronization. Operation is semiautomatic and viewing hood detaches to accommodate a direct-viewing prism. Price, with an 80-mm Zuiko Olympus f/2.8 lens, $149.50. Information available from Nikon, Inc., New York 10.

MINOLTA AUTOCORD comes in two models, one with light meter, one without. Both have 75-mm Rokkor f/3.5 lenses in Seikosha MFX shutters with speeds from 1 to 1/500 second. Focusing is by a unique lever below the lens panel which moves the panel in and out. This is the only camera to have such an arrangement. Other features include a crank which transports the film and cocks the shutter, and a body release. The Autocord is priced at $99.50; the Model L (with exposure meter) is priced at $124.50; distributor is The FR Corporation, New York 51.

ROLLEICORD V is the youngest, least expensive member of the Rollei family. Introduced in 1933, its development has kept pace with the Rolleiflex until present models are fully capable of the highest type of work. Originally offered with the three-element Zeiss Triotar, it now is available with the four-element Schneider Xenar lens. The main difference between the two cameras, Rolleiflex and Rolleicord, is that the former is fully automatic. The latter is designed for the amateur who needs quality at a price, omitting such features as coupled shutter wind and film transport, automatic loading, and an operating crank handle.



ROLLEIFLEX 3.5 is the direct descendant of the 1928 Rolleiflex brought up to date. The four current models have LVS shutters and a choice of lenses. The older ones have either Schneider Xenar or Zeiss Tessar f/3.5 lenses; the newest offer five-element Zeiss Planar or Schneider Xenotar lenses, the former model with built-in exposure meter, the latter without one. The standard lens had been the Zeiss Tessar until the first post-war Rolleis came out with Xenar lenses. There are many Rolleis but most are variations of the 1937 Automatic Rolleiflex which put twin-lens cameras on the same level of convenience and operating speed as the finest 35-mm cameras. Postwar improvements include internal synchronization, coated lenses and improved hoods. All Rollei cameras are distributed by Burleigh Brooks, New York 36, and Ponder & Best, Inc., Hollywood, Calif. Check with them for prices and complete details. The new miniature Rolleiflex 4x4-cm is not included in this listing because it uses No. 127 film.

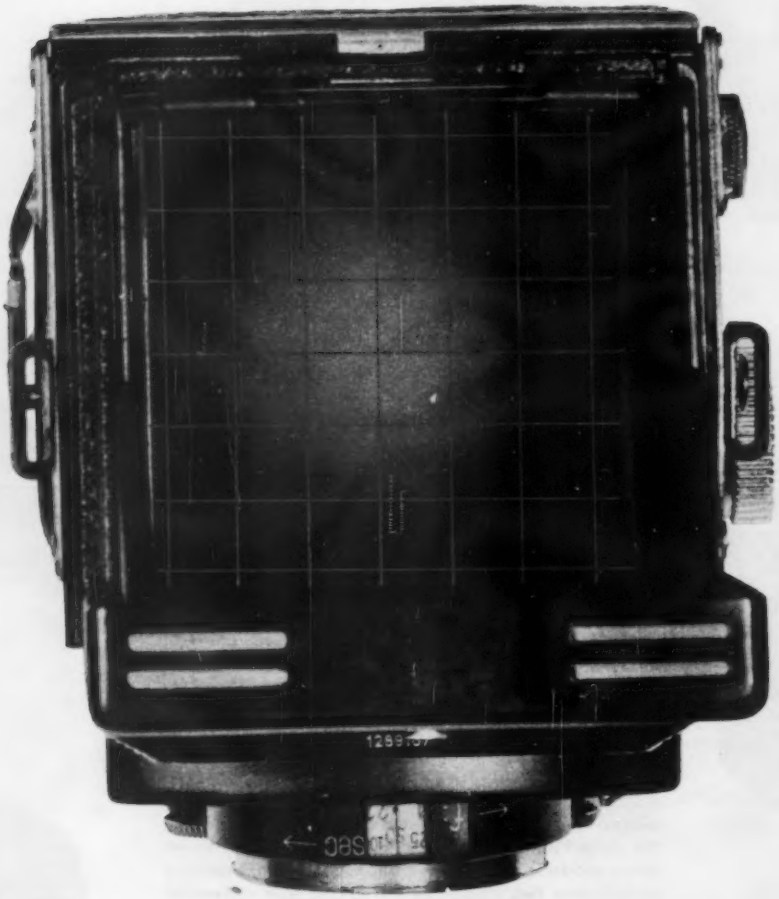


ROLLEIFLEX 2.8 was designed as the ultradeluxe model. One of the shortcomings of twin-lens cameras was the use of f/3.5 lenses, which were relatively slow compared to the f/2 and f/1.5 lenses available for miniature cameras. The prewar 4x4-cm Rolleiflex used an f/2.8 Tessar but the larger 6x6-cm models were confined to f/3.5. Some postwar models used f/2.8 Tessars, but these four-element lenses, excellent at f/3.5, proved less satisfactory at f/2.8 and were replaced by the Schneider Xenotar and, somewhat later, the Zeiss Planar. Both these lenses are offered in the latest models; the 2.8 D with Xenotar (no exposure meter), and two models of 2.8 E, one with a Xenotar lens and one with a Planar lens. Both have a built-in exposure meter.

TELE-KONIFLEX II offers interchangeable lenses, an 85-mm f/3.5, and a 135-mm f/4.5. Viewing lenses are matched to the taking lenses. The Seikosha Rapid S shutter has speeds from 1 to 1/400 second and is MX-synchronized. Price, $289.50, includes both pairs of lenses. It is distributed by the Konica Camera Co., Philadelphia 44.

Fritz Henle talks about

COMPOSING IN THE SQUARE FORMAT



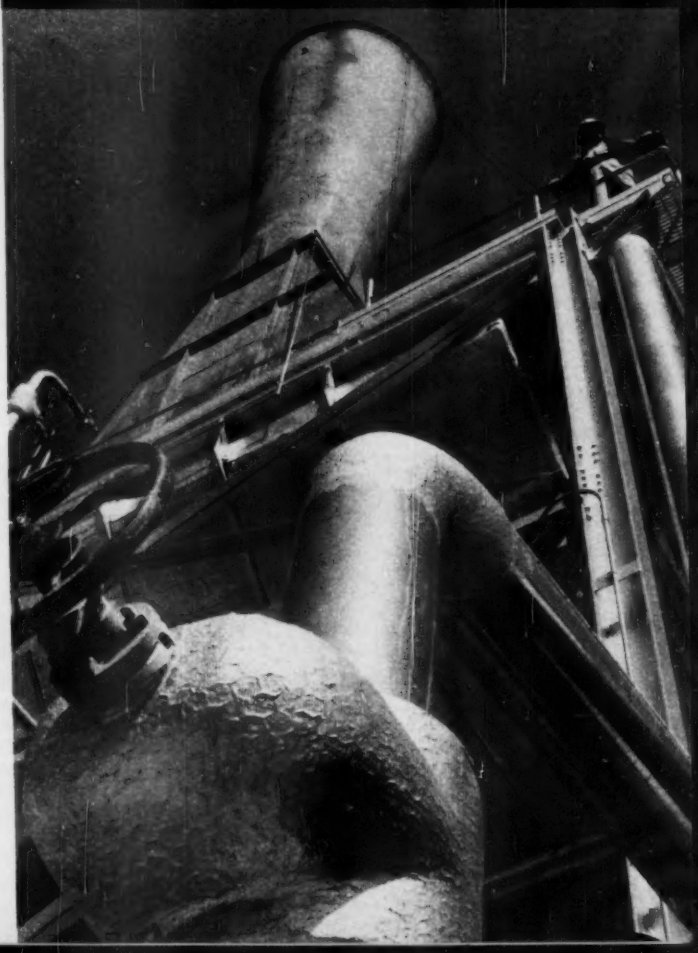
A master of twin-lens-reflex photography takes full advantage of the 'large' negative, arranging his picture to fill the whole groundglass image area

A vast majority of today's 120 roll-film cameras are designed to take square pictures. For a few photographers this is a disadvantage so serious that they will not use a 120 camera. Some use it, but with misgivings. But for a great many more, the square format is a positive advantage that lends versatility to all kinds of photography. One of these is Fritz Henle, who has become so identified with a particular twin-lens reflex during the past quarter of a century that he has earned the unofficial title of "Mr. Rollei."

Fritz's devotion to his favorite camera dates back to pre-Rollei days, when he worked for an art historian in Italy, using an 11x14 view camera and filling its groundglass with meticulous care before every exposure. It's quite a jump from that behemoth to the compact Rolleiflex, but the discipline of filling the whole frame has remained, and it gives him the advantage of the "large" negative's relative freedom from grain and unsharpness. Henle composes quickly and surely on the 2¼x2¼-inch groundglass, moving forward or backward, changing camera angle, to utilize every fraction of a square inch. This doesn't mean at all that most of his pictures are square, but if he wants a horizontal he will fill the frame from left to right, if the subject is vertical he will fill it from top to bottom—so there is a minimum of waste space. A look at one of his contact sheets demonstrates how this "tight" approach to composition often eliminates all need for cropping.

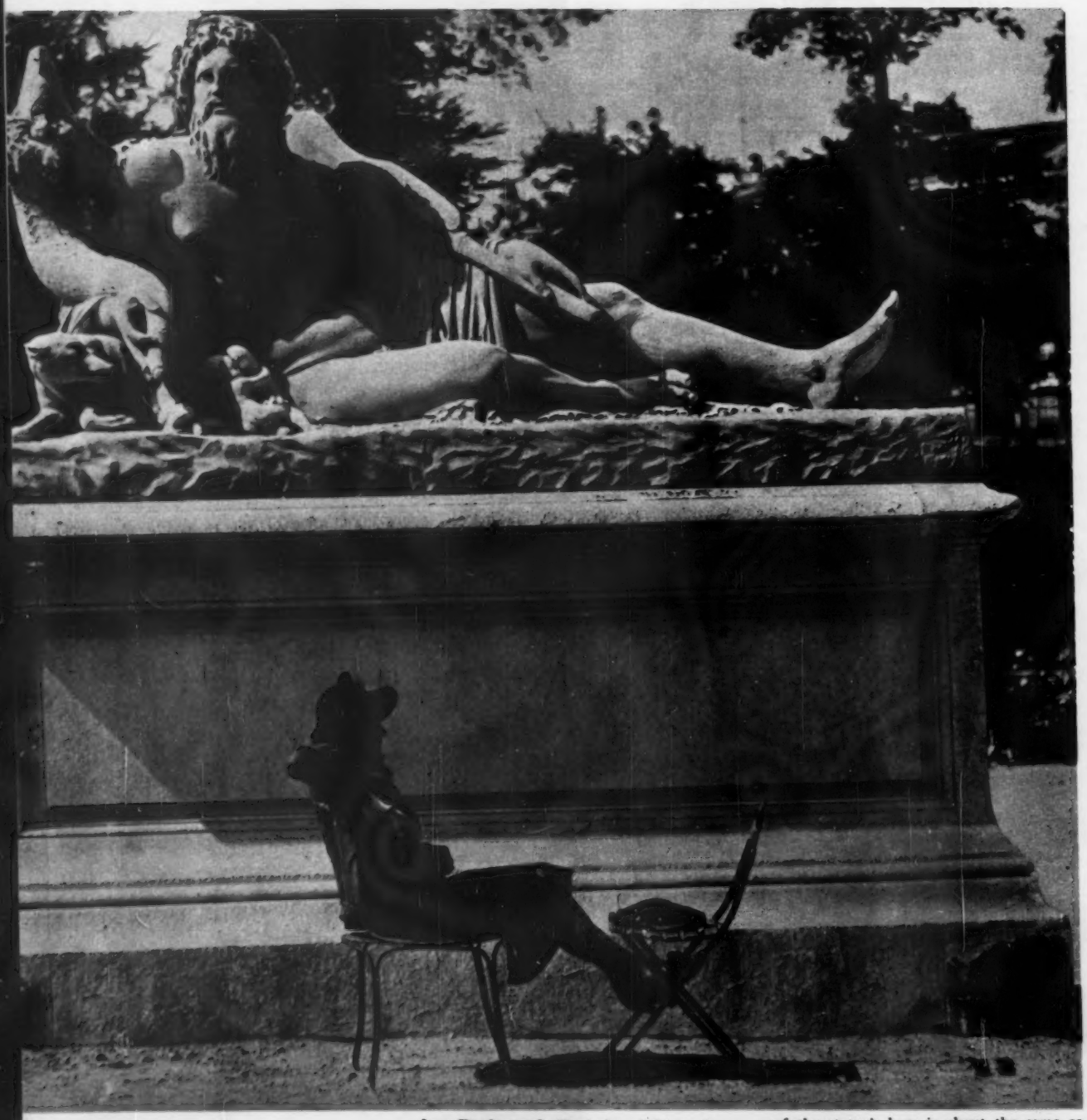
Addressing the amateur in his recent book (*Fritz Henle's Guide to Rollei Photography,* Studio-Crowell, $6.75), Henle approaches the subject this way: "You must teach yourself to see the qualities of a scene as you look into the groundglass. This little square of glass is the key to good photography. Learn to see what is really there: the subject, the light effects, and everything that is included from corner to corner. All must work for you in the final picture. You must see everything that is there, and frame in the groundglass only the parts that form a little unified world to tell your story. . . . You may plan, as you work, for a vertical or horizontal print. The square shape of the Rollei groundglass lets you see which effect is better and you may plan to trim the print one way or the other. Do not be afraid of the square shape. It is very often excellent without any cropping at all."

The four examples we reproduce here show how Henle makes the square format of the twin-lens reflex work consistently to his advantage.—



Filling the frame each time he shoots, Henle seldom needs to crop drastically. Here is a contact sheet from an assignment at an oil refinery in Louisiana, and an enlargement of one frame from it. This picture won two first prizes in industrial-photo exhibitions.

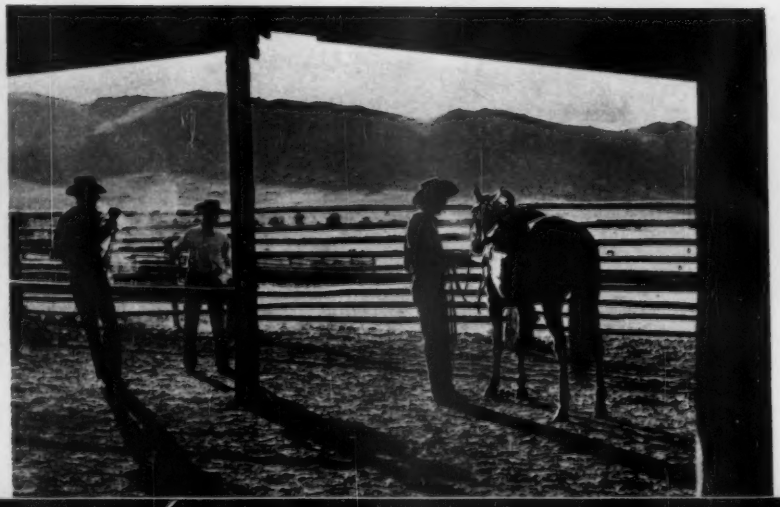
PICTURES continued



In a Paris park, Henle found this perfect bit of unconscious imitation and preserved it forever with his Rolleiflex. This was a typical case in which the subject happened to fit the square format ideally: the length of the statue's base is about the same as the distance from the figure's head to the chair legs, and no cropping was needed. For candid shooting, Henle sometimes turns to one side, sighting his subject at right angles.

Vertical cropping was suited to this shot of an eagle, made by Henle at an art school in Colorado. The composition was previsualized as it appears in the final print. He centered the bird on the groundglass, mentally disregarding the side areas.

Horizontal cropping lent much strength to this early-morning picture made on a Wyoming ranch. Framing was dictated by the roof and posts. To see what excessive cropping would do, mask off lower one-fourth of the picture, and note how much of its impact disappears.



GET YOURSELF A BEACH CAMERA

and protect your expensive equipment

Dropping box camera while taking such a picture would mean loss of a few dollars, while dropping an expensive 35-mm, 120-mm, or 4x5 camera would bring price of the accident up to several hundred dollars. Here photographer stood on pier and shot down.

Sand in gears of high-priced camera means repair costs and that camera will be tied up in a shop. Because of fewer parts and plastic construction, box cameras can take sand punishment. Shutter speeds on box cameras are fast enough to stop most beach action.

Don't keep yourself from shooting at the beach because you're afraid of having the sand and salt water ruin your camera. Instead, get yourself an inexpensive box camera for the beach.

A beach camera can be as refreshing in terms of photography as a dip in the cool surf is on a hot day. The simplicity of most box cameras allows the photographer to forget about shutter speeds, aperture settings, and all other devices on expensive cameras, and to go ahead and get good pictures with a minimum of fuss.

The box camera can be tossed on a blanket without breaking, and you won't worry about sand being sprayed over it. It can take all kind of punishment and misuse, and still come up with good pictures. The high-priced camera can't stand salt water, sand in its gears, or bumps.

Nature has provided plenty of sunlight, and box-camera shutter speeds provide you with fast enough speeds to stop most beach action, so there are really few limitations as far as shooting is concerned. In fact, if you want to go under water, you can risk a box camera in a few low-priced underwater housings that are now on the market.

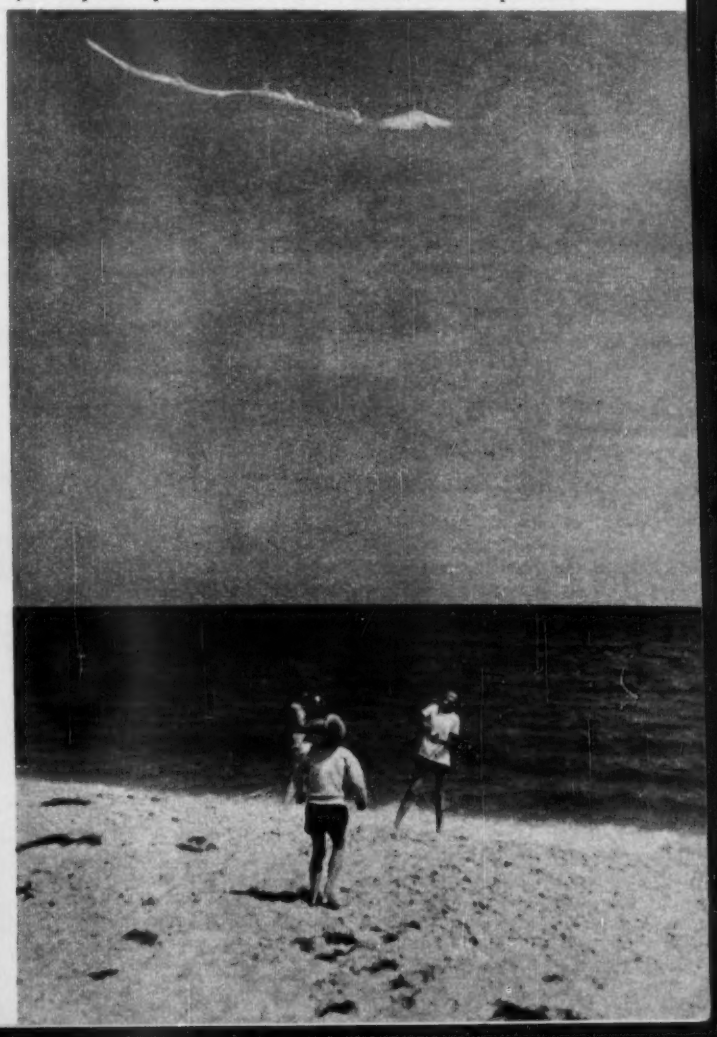
There are all types of simple cameras available, and just about every kind of film you might want to use. And once you have your color or black-and-white, you can use it for projection or printing with usually a minimum of distortion. In fact, the photographs on this page were enlarged to fine 11x14 prints, as good as many prints we have seen made by more expensive cameras. So, don't play safe by leaving your good camera home and not taking beach pictures, get yourself a beach camera for summer-long shooting.—

By MICHAEL MOR

from these hazards: WIND, SAND, and SALT WATER

Ocean's spray can harm both the outside and inner parts of expensive cameras. Spray carries with it salt that remains after water has evaporated. Cautious photographers, afraid of ruining cameras, don't do close-to-water shooting, and miss good action shots.

Wind can spoil the most careful photographer's precautions. It carries sand and spray into hiding places and can attack cameras far from the beach or sand. The box camera is as good as new with just a quick wipe. Box cameras, like turtles, are well protected.



WHY I USE 120

Seven knowledgeable pros tell you in their own words why they look to the 120 format for dependable service in such diverse fields as news and magazine photography, commercial advertising and illustration, landscape, portrait, experimental work, and color

HIRO WAKABAYASHI

"I have used both the 35-mm camera and the 4x5 in the course of my photographic career but I finally settled for the eminently reasonable 120 format for most of my work. 'Reasonable' because it gives me plenty of negative area for darkroom manipulation and, at the same time, it avoids what is for my taste the overrich, static feeling of the 4x5 picture. This beach scene was made at East Hampton, L. I., as part of a series I've been doing in which I try to incorporate the image of the sun as an artistic element in the photograph. I used a Rollei, 1/500 at f/8 with deep-red filter. I underexposed and overdeveloped. In printing I held back the beach to increase contrast between sky and land."

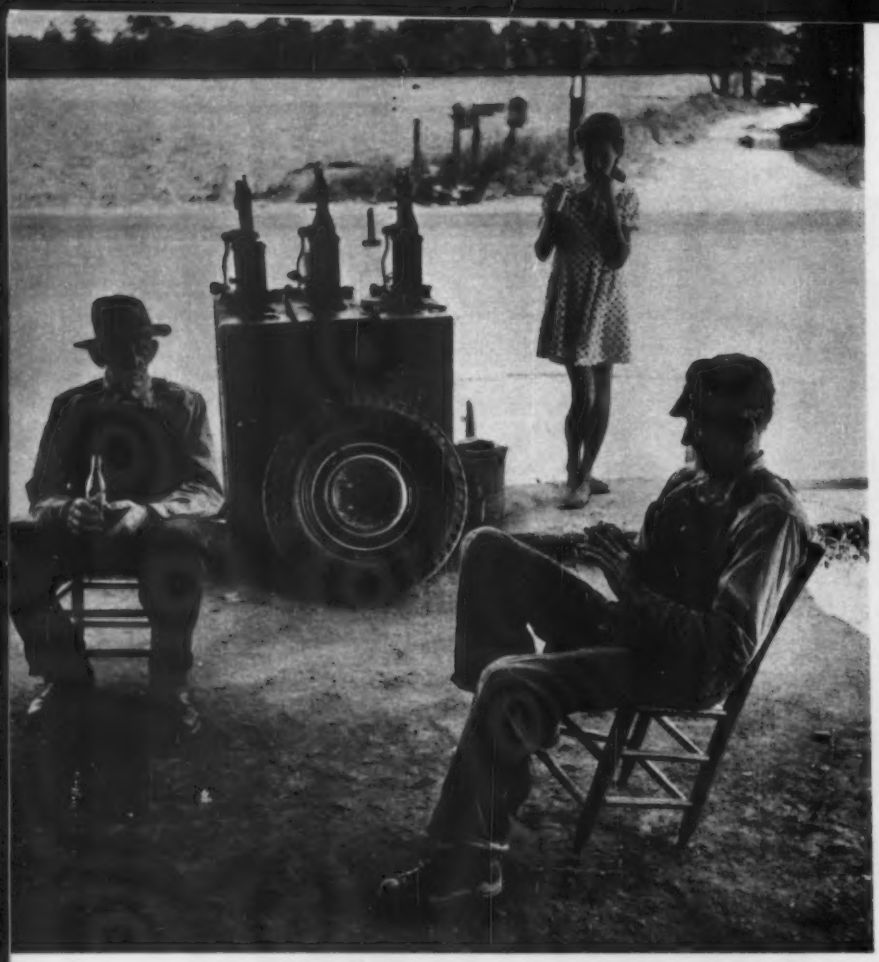
←

DON BRIGGS

"For experimental, fashion, and illustration work, I prefer the single-lens 120 camera for its fast operation, fast lenses (compared to my big cameras) and the sense of freedom in operation. The negative is big enough to handle for special effects as in this shot enlarged to 4x5 on contrasty process film and then printed through a textured acetate sheet."

PAUL BERG

"As a staff photographer based in New York for the *St. Louis Post-Dispatch,* I must use everything from 35-mm to 4x5 depending on the kind of news assignment. But my favorites are the 'miniatures,' among which I include my Rollei. Here, waist-level viewing was perfect for a 'face-to-face' look at actress Siobhan McKenna. 1/10 at f/3.5, Tri-X."



SOL LIBSOHN

"The 2¼x2¼ twin-lens reflex will always be for me a kind of pocket view camera – particularly welcome when I want precise composition that leaves none of my major elements to chance. The square format can embrace certain kinds of subject matter, such as groups of people, with especial ease and also lends itself to later cropping if necessary. But I don't think you could crop much from this particular picture without running into severe trouble. Remember too, for magazine stories, art directors will crop the majority of the minor shots squarely. I made this picture in the South for a story in *The Lamp,* Standard Oil's fine magazine."

FRITZ HENLE

"I use the twin-lens reflex because it serves as the basis for a 'system' of photography, from learning how to see with a photographer's eye to making negatives and prints at high standards of craftsmanship with a minimum of conscious camera manipulation. Like the old-fashioned view camera, it incorporates a groundglass viewing image the same size as the negative image. This facility of instant visualization, plus the camera's ease of operation, encourages rapidity and confidence. The more one is conscious of the world around him in terms of pictures, the more he is alert to the world in terms of that groundglass, the more rich and creative his actual photography will be."

FRED SMITH

"For experimental work like the shot below I almost always use a 120 camera even though, regrettably, the majority of my clients still ask for larger transparencies when it comes to commercial illustration. For fashion I use 2¼x2¼ about 90 percent of the time. Reasons? Mostly because of speed and the ability to compose quickly while the model moves around. This shot was made with a Rollei, on Ektachrome film using daylight. Exposure was one second at f/5.6 in an antique shop at Ossining, N.Y."

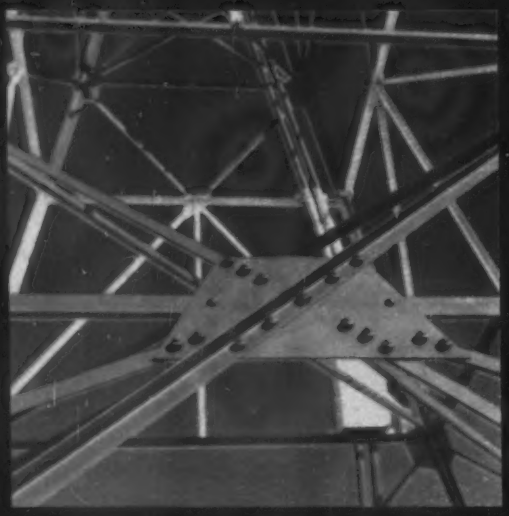
BERT STERN

"The pictures on the following two pages are examples of my kind of fantasy—shots depending on delicate composition, natural light, and an exciting relationship of background and foreground. The big camera just takes too much time to set up for these results. I use my Hasselblad for 75 percent of my shots. The close-up of the shoe was exposed for 4 sec at f/16; the country scene was exposed at dusk for 20 sec at f/22 on Anscochrome film. Both were used as national advertisements by I. Miller & Sons, Inc."

TURN THE PAGE

BERT STERN

1



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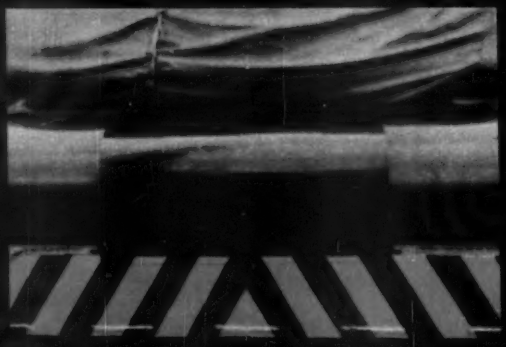


7

THEY'RE MAKING

PROFESSIONAL-QUALITY PRINTS

FROM KODACOLOR NEGATIVES

Canadian amateur Pierre Lamarre shoots the new film 'by the book' and gets beautiful prints from a commercial lab

Since the introduction of Kodacolor CU film a little more than a year ago, professionals and amateurs all across the nation have discovered and acclaimed the fine quality of the low-cost color prints it can produce. Laboratories have come close to perfection in making enlargements on Kodak's companion Type C paper, and these are setting a new pace in the graphic arts and advertising industries. But by far the widest use of Kodacolor CU has been by amateurs who depend for their processing on the manufacturer's lab service provided through retail outlets. Kodak's automatic printing machinery, now also in use by other labs, "studies" each color negative to determine what compensation must be used for proper balance in the printing (see POPULAR PHOTOGRAPHY, April, 1956). And automation, in this instance, is producing results to match the skill of a capable technician.

Kodacolor CU has of course been available all this time in Canada too, and one of the Canadian amateurs who have been impressed and pleased with the quality of the material is Pierre Lamarre, a display man by trade, who lives in Montreal. From a portfolio of his oversize-contact color prints, we have selected the seven on the opposite page. They are accompanied by brief descriptions and technical data in the caption.

Is there a secret to the consistent quality of Lamarre's Kodacolor pictures? If so, it is the same "secret" that leads to success in other kinds of photography: get to know the material intimately, and use it with meticulous care. Lamarre has been taking pictures for about ten years, and has obviously mastered such fundamentals as exposure and lighting; they serve him well in these seven pictures and in the scores of others in his files.

Color film offers much less margin for error in exposure than black-and-white, and Kodacolor CU is no exception. It is instructive to observe that in every case here, Lamarre's exposures match those suggested for comparable situations and subject matter in the manufacturer's leaflet enclosed with every roll of film. He uses an exposure meter, drawing on his experience and common sense in interpreting its readings. (For tips on this, see *Your Meter Can't Think,* June, 1957.) On this page there is a basic exposure table adapted from the Kodak leaflet. Further suggestions it offers: Expose in sunlight from two hours after sunrise until two hours before sunset. For best results, the sun should be shining directly on the front of the subject. With side- or backlighted subjects, lighten shadows with blue-coated flash or a reflector (as Lamarre did in the picture of the two children). During the winter months, use aperture one stop larger. The instruction sheet also provides tables for using flash and flood.

Lamarre's camera is a Rolleicord, and he has simplified his technique by shooting wherever possible at fixed shutter speeds—in this case 1/60 and 1/125 second—and varying his aperture for correct exposure. The pictures numbered 2 and 3 were shot at the faster speed, in the first case to reduce the amount of light reflected by the snow, and in the second to arrest most of the motion of the clotheslines. In picture 5, where a fast shutter would have been desirable, the available light did not permit it.—

1 *A detail from the tower of the Canadian Broadcasting Company atop Mount Royal in Montreal, taken under bright winter sun at 1/60 second, f/11.* **2** *The stark contrast of bottles against fresh snow was recorded with Rolleicord in direct sunlight at 1/125 second, f/11.* **3** *On a bright midsummer afternoon—a washday—Lamarre shot across these backyards festooned with drying laundry, at 1/125 second, f/5.6.* **4** *On another sunny mid-March afternoon, the form and texture of two tree trunks were well caught with exposure of 1/60 second, f/11.* **5** *Young Louise and Marcel Couillard were the subjects of this engaging double portrait, made by window light with a white-cardboard reflector for fill-in and Skylight filter to reduce blueness; exposure: 1/60 second, f/3.5.* **6** *This colorful abstraction was made on an overcast morning in April; the rather poor light necessitated an exposure of 1/60 second, f/4.5.* **7** *At noon on a winter day, Lamarre photographed part of a sign in the Montreal Botanical Gardens, at 1/60 second, f/8. All exposures were determined by careful meter readings; note that Lamarre kept shutter speed at either 1/60 or 1/125, varying aperture as needed. Reproductions were made directly from commercially produced prints.*

DAYLIGHT EXPOSURE, KODACOLOR CU

At 1/50 second	Light subject	Average subject	Dark subject
Bright direct sunlight	f/16	f/11	f/8
Hazy sun, soft shadows	f/11	f/8	f/5.6

With nonadjustable cameras, subjects should be in bright, direct sunlight.

Twin-lens reflex

IDEAL FOR CHILDREN

says Phoebe Dunn

A self-trained professional goes straight to the heart of her 2¼x2¼ technique

Why do I use a 2¼x2¼ camera exclusively in my work with children? I'll admit it might look a little more "professional" to hire a porter when I go out on location to lug along a few carrying cases, a generator, and a pneumatic tripod, but my assistant is either my nine-year-old son, who hops and jumps, but never walks, or one of my two slightly temperamental teen-age daughters. Our combined physical forces could not cope with heavy, cumbersome equipment in the inaccessible spots I discover as perfect locations for shooting pictures of children.

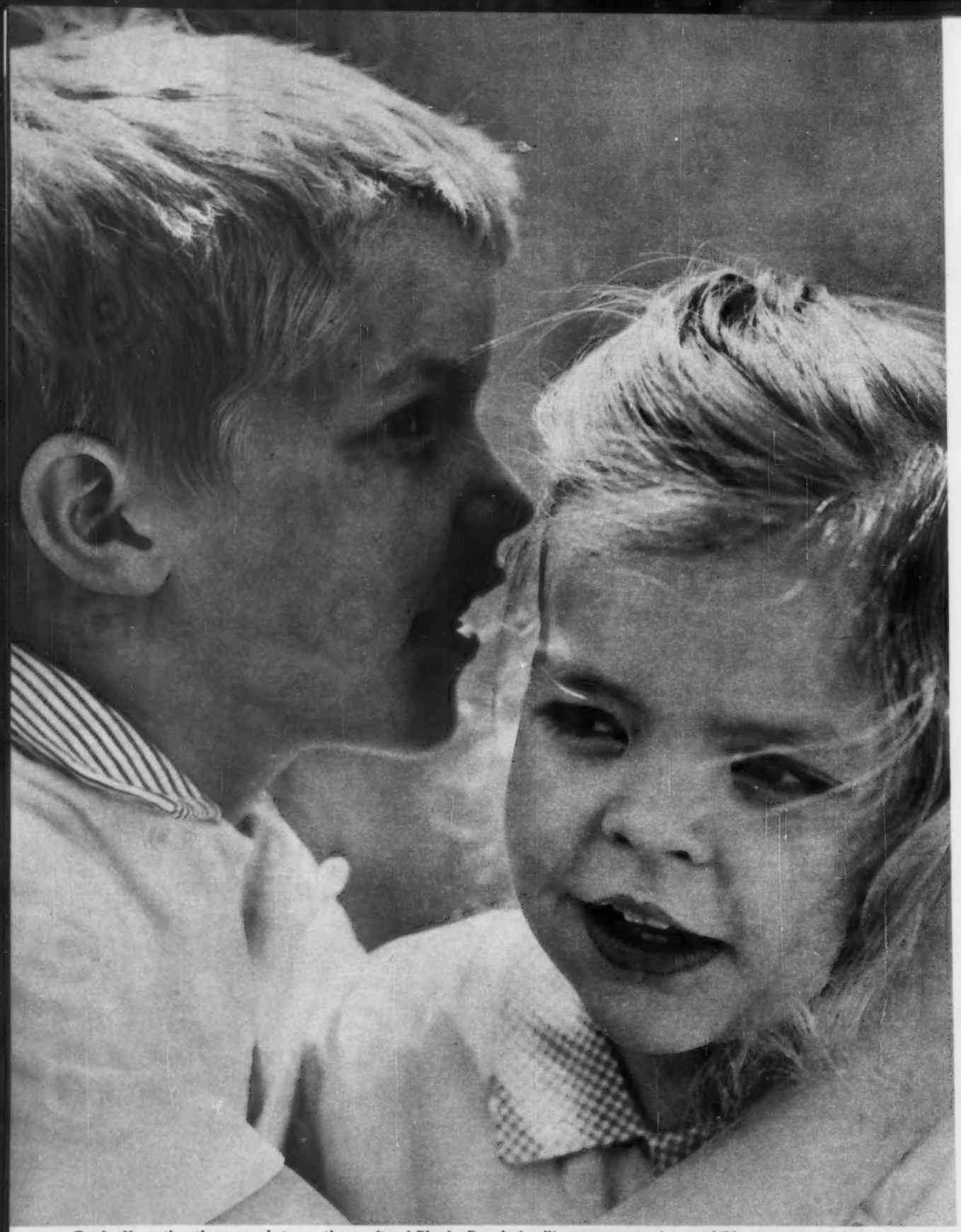
Over hill, over dale, over stone walls, sometimes up trees we go. Our young subjects are delighted with the outing; the photographer and assistant are slightly breathless but confident our session will be a success. We arrive at our destination looking more like glorified baby-sitters than a photographic team —our equipment consisting of one shoulder bag containing a Rollei and Ciroflex, with a few (*Continued on page 112*)

← **Composing** *this little girl against a story-telling background was easy on the groundglass of Phoebe Dunn's reflex.*

→ **Ability** *to follow-focus in close-up subjects makes shooting of quickly changing facial expressions a natural for the twin-lens reflex, as in this dual portrait.*

← **Ground-level** *point of view, especially desirable when making portraits of children, is one of the unique advantages of a 2¼x2¼ twin-lens reflex. Photographer isn't forced to sprawl on abdomen.*

→ **Fast action** *from ground level is accomplished by prefocusing on a nearby spot, waiting for the subject to run across it. Here, the wide-open aperture gives us strong background separation.*



Portraits *rather than snapshots are the results of Phoebe Dunn's intelligent concentration on children's animated facial expressions.*

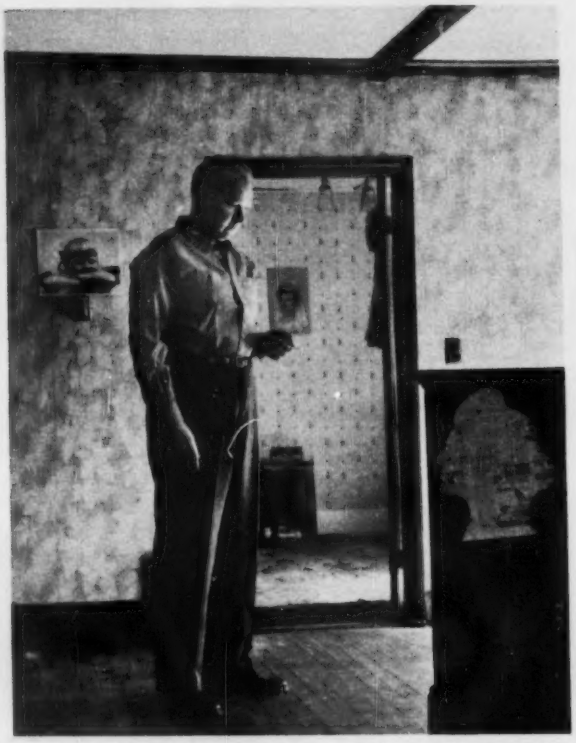
TWIN LENS FOR CHILDREN continued

Focusing *and composing on the groundglass of the twin-lens reflex is easy in open shade. Wide aperture simplifies background here.*

WHAT'S WRONG WITH MY PICTURE?

PRINT CLINIC

Robert E. Munker, Syracuse, N. Y. In this case the photographer himself improved his picture greatly by cropping the square-format negative to a vertical; he submitted both versions. Note how ship's prow is strengthened, dominating the picture as it did not before.
Ciroflex, Plus-X, 1/100 second, f/16



Beaven Plante, Worcester, Mass. Here is a curious and fascinating full-length self-portrait. We can only guess what symbolism it contains; considered purely as a portrait, it would have been stronger without intrusion of so many diverse elements.
Soligor, Tri-X, 1/5 second, f/8, self-timer

Edward C. McKenna, Trenton, N. J. By aiming slightly more downward, the child's feet could have been included, and the distracting row of cars above her head could have been eliminated.
Mamiyoflex 300, Plus-X, 1/200 second, f/5.6

Joseph E. Hill, Allentown, Pa. Sharpest focus is on the umbrella tip, which is less important than either the workman's hands or face. It would have been better to use smaller aperture for more depth, or to focus on hands, which would insure some sharpness on the face.
Rolleicord III, Plus-X, 1/30 second, f/4, two floods

Diane Pattou, New York City. Figured wallpaper does not make the best of backgrounds for portraiture, and in this case there is an unfortunate merger of tone with the girl's hair. The strong single light source could have been modified with fill-in light or reflector for more flattering softness in the highlights and more detail in the shadow areas.
Kodak Monitor, Tri-X, 1/25, f/4.5

What's wrong with my POLAROID LAND pictures?

←
Lee McGrady, Rochester, N. Y. Bouncelighting works especially well when there are white surfaces on all sides to reflect stray light back into the picture. Here a wider aperture would have blurred and subdued the "busy" background which intrudes too much.
Model 110, Type 43 film, 1/50, f/11

→
Laurie Long, Bernardston, Mass. Here a close-up lens was used when it was not advisable. The boy's forearm is distorted and the back of his head is cut off. A little more distance would have remedied this; enlargement from a copy negative could restore image size.
Model 95A, Type 41 film, #5 (1/100, f/12.5)

DIFFUSION

Like many others, I have lately been trying to achieve in my photography effective representations of feelings and moods rather than mere facts and particulars. Feelings and moods are especially important when the subject matter involves such intangibles as, for instance, the psychological relationship between a parent and a child or between a man and a woman. In the course of working out these illustration problems, I have used familiar photographic means such as excessively dark prints, intentionally prominent grain, very shallow depth of field, and the standard soft-focus lenses and attachments. But no one of these means alone proved adequate for certain problems and it was entirely by accident that I discovered what was for me a new way of achieving a kind of soft focus which lends itself well to combination with other techniques.

The "discovery" came one day when I was using my Hasselblad and needed a soft-focus lens urgently. The soft-focus lens I did have is designed for a large studio camera and so it couldn't be used. I tried the standard means of diffusion, such as gratings, cheesecloth, crinkled cellophane, and even held a Rollei diffusion disk in front of the lens. None of these devices produced the soft-focus quality I needed for that particular sitting and as a last resort I unscrewed the front element of the lens and breathed on it, then replaced it before the condensation evaporated. The misty quality was exactly what I had sought in order to obliterate superfluous detail in mood photographs.

On lenses that do not disassemble readily, I achieve the same result by breathing on a light-yellow or an ultraviolet filter. The length of time that the condensation will remain effective depends on the humidity of the air and the tightness with which the filter fits over the lens.

Since this diffusion effect is so dependent on questions of humidity, condensation, etc., the 2¼x2¼ single-lens-reflex camera is especially adaptable. With a twin-lens reflex, both viewing and taking lens may be breathed on to measure the effect before shooting.—

Diffusion enhances this torso. Hasselblad, 1/10 at f/4.5

Use of uncoated lens increased desired halation here.

A simple method for achieving a special effect

By JOHN BROOK

Communion between girl and surroundings is symbolized by diffused light. Minolta Autocord, with 2 photofloods.

PICTURES continued

The essence of a relationship is subtly suggested by Brook's method of diffusion. Hasselblad, 1/10 at f/4.5, with 2 photofloods.

DIFFUSION continued

A mystical quality was created in this portrait by breathing on the taking lens. Small part of 2¼x2¼ negative was enlarged.

Bright sunlight can ruin your summer photographs by producing harsh contrast between shadow and highlight areas. Joseph Foldes gives eight simple remedies

HOW TO CONTROL CONTRAST

1 . . . WITH A NATURAL REFLECTOR

Sand, water, white walls of buildings, and even the light gray city sidewalks can be used as natural reflectors in shooting summer-afternoon pictures. Here photographer Foldes posed model against the sun and exposed for the shadow areas. The sand reflects soft, even light which prevents squinting.

2 . . . WITH A HAND-HELD REFLECTOR

Hand-held sheet of white cardboard (top picture) can be used effectively for close-up portraits. Reflector is held at angle so that sun's rays will bounce up and fill-in shadow area. Without reflector (left picture) shadows hide eyes, dim skin tone.

3 . . . WITH FLASH FILL-IN

Flashbulbs can be good source of fill-in light. In this situation (left picture) shadow exists at side of face. Careless use of flash, however, will create picture like this (center). Keep flash balanced with sunlight either by placing diffuser over flash, or moving gun back so it doesn't throw as much light.

continued on following page

4 . . . BY SHOOTING ON OVERCAST DAY

Professional photographers often skip the sunny days and go out shooting when it's overcast because of the even quality of the light. Here Foldes got exceptional detail by shooting horse picture on cloudy afternoon.

5 . . . BY EXPOSING FOR SHADOW AREAS

By backlighting your subject and then exposing for the shadow area contrast can be further controlled. Using this method, highlights will be grossly overexposed, but most often they are not objectionable.

6 . . . BY SHOOTING IN OPEN SHADE

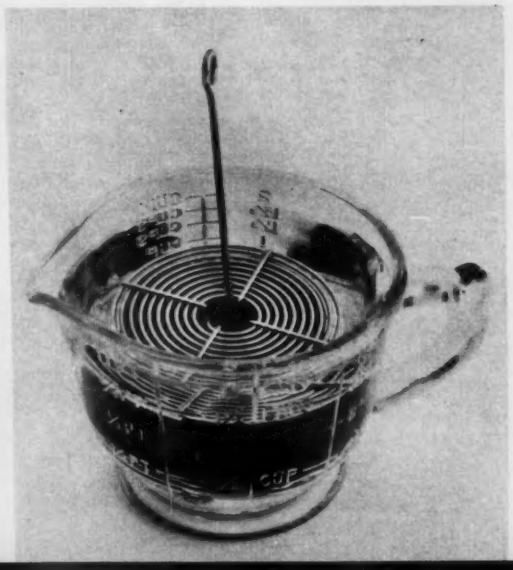
Large areas of open shade will give your subject even lighting. Here Foldes moved his model into shadow of cement-block pile.

7 . . . BY OVEREXPOSURE AND UNDERDEVELOPMENT

In scenes where extreme contrast exists and there is no way to control the situation, overexposure and underdevelopment will often conquer contrast. Seascape (left picture) would have looked like this under normal exposure and development, but by overexposing three times and underdeveloping thirty percent, contrast was cut.

8 . . . USING WATER-BATH TECHNIQUE

To insure detail in shadow areas, and also to reduce contrast, water-bath development is sometimes used. After film has been taken out of developing solution it is placed in water for period of time. Water will remove developer from highlight areas, but allow it to work in shadows.



Nikon Fisheye *camera gives 180-degree vertical and horizontal coverage, and 12 circular exposures on standard 120 roll film. The camera has automatic film counter, and single-stroke wind-back film-advance crank.*

FEINGERSH TRIES THE NEW

FISHEYE CAMERA

Unique 120 roll-film camera takes circular pictures that cover 180 degrees horizontally and vertically

The Nikon Fisheye Camera, an instrument that looks like it's right out of a science-fiction story, is the first super-wide-angle camera (it covers a 180-degree field vertically and horizontally) that has a variety of shutter speeds and apertures, and can be used hand-held.

Called the "Fisheye" because its 16.3-mm lens is designed to "see" as a fisheye sees, the camera takes 120 film upon which it throws a circular image that fits into a 2¼x2¼-inch square.

There are three aperture settings: f/8, f/11, and f/16, and shutter speeds range from ½ second to 1/200 second.

One of the first problems confronting the photographer who goes out to get pictures with the Fisheye is: how does he stay out of his own picture. If he shoots as he normally would, there is a likelihood that he may get his arm, feet, or even forehead into each picture. Because of this, shooting with the Fisheye demands a new kind of hold. Photographer Ed Feingersh experimented with two holds. In the first, both hands were stretched straight ahead of the photographer. In the second, with elbows cushioned against the abdomen, the camera was held at eye level but about a foot away from the face.

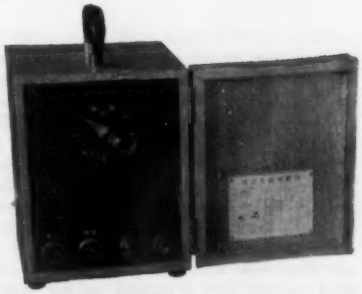
Because of its great coverage, the camera has no viewfinder. However, because of the distortion that occurs at the outermost fringe of the circular image it produces, it becomes imperative that the photographer take great care in aiming the camera. When using the Fisheye on a tripod, a photographer can study coverage from the reflection in the lens.

Photographer Feingersh used the Fisheye for what was possibly the first magazine assignment the camera was ever used on in this country. Later, an International News Service photographer and *Life* photographer Ed Clark used it in covering the United States Senate committee hearing on racketeering in unions and business.

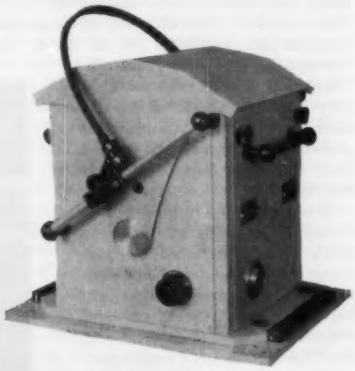
Primarily, the camera is designed for scientific purposes. In meteorological work, cameras of this type are used to take pictures of the sky and cloud conditions.

The price of the camera is approximately $3,000 and it is available only on special order.—▶

←
Photographer *Feingersh used Fisheye on first magazine assignment in United States. He covered parade on New York's Fifth Avenue for this* POPULAR PHOTOGRAPHY *story.*



This electrical *timer is connected with the lens shade (shown below). Timer synchronizes shutter speed with moving shade.*



Sun shade *consists of thin hoop, which, when controlled by electrical timer (top) prevents direct rays from causing lens flare.*

IPEX

A report on the big **WASHINGTON SHOW**

The first international photographic exposition was the biggest ever held in the U.S.A.

THE SHOW

By BRUCE DOWNES

Late last March six major trade and professional associations joined forces in Washington, D. C., to stage the Second Biennial International Photographic Exposition, first of its kind to be held on this side of the Atlantic. More than 75,000 persons—members of the participating organizations, photographers, dealers, and just plain camera fans—piled into the big National Guard Armory to see what new wonders the manufacturers of 9 nations had dreamed up for world photo markets in 1957.

The exposition, also referred to in press releases as IPEX and *World's Fair of Photography,* was in fact the biggest and most impressive trade show ever held in this country. The 30 acres of floor space housed 261 exhibits, 84 of them from Europe, Asia, and Australia. The main floor presented an airy spectacle of Mondrian-like skeletal structures supporting panels of pictures in such a way that one supposed there had been a ban on walls.

It was possible to look in any direction without ever having one's view obstructed by anything but vertical and horizontal framework and picture panels in a variety of sizes and shapes. Central to all this was the Theme Center, a huge open structure surmounting an indoor landscaped garden complete with blooming trees and flowers, lawns, terraces, and a waterfall. Rigged to this structure, and visible from all sides, were mural-size prints and transparencies by such famous photographers as Philippe Halsman, Charles Kerlee, Yale Joel, Ansel Adams, Tana Hoban, Glen Fishback, and Brett Weston, among others. This Theme Center faced the main entrance and led into the big two-storied traditionally yellow Kodak exhibit, largest in the show.

All the big names in the industry, with the conspicuous exception of Polaroid, were to be found on the main floor, including two very striking exhibits by the French and West German manufacturers and a smaller one by the Japanese.

Yes IPEX was big, impressive and beautiful, in spite of the bargain basement atmosphere of the lower floor, which was jammed with small booths. Following close upon last year's *Photokina,* comparison with the huge Cologne biennial was inevitable. Actually there was nothing to compare other than perhaps 15 or 20 individual exhibits which stacked up favorably with some of the best ones in West Germany. *Photokina* was much bigger (probably three times as large) and far more impressive, particularly from the cultural standpoint.

The entrepreneurs of *Photokina* had a high respect for the importance of photography as an art and craft as well as an industry. They never for a moment lost sight of the ends for which the commercial products were manufactured. *Photokina* exhibited photographs lavishly and with respect for the dignity of photographers as creative men and women. At *Photokina* photographers were important. IPEX exhibited photographs with almost total disregard for their importance. There were close to 20 separate photo exhibits but they were pushed into odd corners, hung on badly lighted panels, and large exhibits were broken up in arbitrarily far-scattered sections without respect to their continuity or design.

At IPEX the best picture displays were part of the commercial exhibits such as those at the German Industry ex-

(*Continued on page* 132)

PRODUCT DEVELOPMENTS

By NORMAN C. LIPTON

From the standpoint of trade and product news, the 1957 IPEX Show was one of the greatest and most productive in the entire history of American photographic expositions. It included more exhibitors than any single MPDFA, PA of A, or combined trade show in the past—more than 250 individual concerns. And the format of the exhibits on the theme center floor of the Washington National Guard armory was more luxurious and expansive than anything we had ever seen before in this country—at Chicago, Cleveland, Buffalo, Atlantic City, St. Louis, or New York. Yet it was in no way as lavish as the 1956 *Photokina* trade show in Cologne, which we reported in meticulous detail in the January 1957 issue of POPULAR PHOTOGRAPHY. This was just as well for our three-man reportorial staff (Norman Lipton, Bob Schwalberg, and Harry Martin), for no exhibit was more than three minutes' walking distance from any point in the armory, even on the most crowded public afternoon.

What was the most exciting and talked about revelation at IPEX? Unquestionably, Super Anscochrome color film with its unprecedented daylight exposure index of 100 (ASA-equivalent). Which trend stood out above all others? Again, there was no doubt or question—it was color photography in all its manifestations.

What were some of the more noteworthy news developments? Kodak's formal announcement of the world's fastest film—Royal-X Pan sheet film, with an exposure index of 650 ASA which can be pushed as high as 8,000 with special processing . . . the announced return of Agfa to the American market with a full line of films, cameras, and accessories . . . the slick display of the French manufacturing group, endeavoring to attract American importers . . . a new 4x4 "baby" Rolleiflex with Deckel LVS shutter system and other advanced refinements, loading 127 roll film to produce color slides without cropping in the 38x38-mm "super-slide" format . . . Kodak's new Polycontrast and Polycontrast Rapid printing papers which produce a complete range of contrasts on a single sheet of material by filtering the printing light—vigorous competition for Du Pont Varigam and Ilford Multigrade which were earlier on the scene . . . joint announcement of the Realist 620 and Ansco Dualet 2¼x2¼ slide projectors priced at $39.95 with a calculating eye on the mass color roll-film market . . . debut of the Nikon Electric Camera (Model S-2E) operating at a rate of between 2 and 3 exposures per second on six penlite batteries . . . the flat, lightweight Idealite transparency viewer . . . a new model of the 35-mm Konica III camera, the first Japanese import to incorporate an exposure-value shutter with coupled shutter speed and lens diaphragm controls.

Obviously, there isn't space in this issue to go into the details of the several hundred odd products introduced to the American market and channeled to the nation's dealers at the Washington exposition. Some of them were covered in our report on the 1956 *Photokina* trade show last January; others in our IPEX preview in the May issue of POPULAR PHOTOGRAPHY, and others still in featurettes last month (June).

TRENDS

Besides the unbridled expansion of color photography in every conceivable direction, a number of other interesting trends were apparent in the profusion of new products introduced at the show. Among them were: (1) A boom in 8-mm movie equipment with a definite swing toward the automation and simplification of exposure controls; (2) streamlining of flash equipment, both electronic-flash and expendable photoflash units; (3) a steady influx of German camera equipment with built-in exposure meters, coupled light-value shutters and interchangeable lenses and front-lens elements—originally introduced at the 1956 Photokina; (4) Japanese expansion in the high- and medium-price camera fields; (5) a concerted effort by French camera and lens manufacturers to break into the American market; (6) the entry of 127 roll film as a medium for color as well as black-and-white photography, and (7) the coming-of-age of 120 roll film and 2¼x2¼ equipment for color-slide presentation.

There was a scattering of new stereo attachments and devices introduced at IPEX, but to all intents and purposes, the boom in 3-D is over, and the only encouraging sign in this direction is the continuing reports of good business by stereo slide-binding service organizations and slide-mount manufacturers.

Color

This trend was evident in many different forms. To begin with, there was Super Anscochrome, the world's fastest color film, a reversal-type direct-transparency material presently available in daylight-type 120 rolls only. Then, there were two new important color-negative films—Kodak Ektacolor Film SO 1185 in 100-foot 35-mm and 70-mm rolls, and Agfa CN 17, a universal-type material in 35-mm and 120 rolls, the Agfa product intended for making color transparencies and color prints as well as black-and-white prints and enlargements. (Until now, 35-mm has been all but neglected in the color-negative boom.) A second Agfacolor material —CU 18, a direct-transparency film with an exposure index of 40 and improved sharpness and color saturation—was also introduced in 35-mm and 120 rolls. Both will be distributed and processed by the new American importing firm, Agfa Photo, Inc., New York City.

What might be termed a trend within a trend was evident in the adoption by Kodak and other manufacturers of the so-called "super-slide" color-transparency format (38x38-mm or 1⅝ inches square) introduced by New York Rollei camera importers, Burleigh Brooks, two years ago. There were Kodak's new Brownie Starflex and Starflash cameras at $8.95 and $9.95 respectively, designed to produce 1⅝-inch-square negatives (color or black-and-white) or positive color transparencies without cropping, on 127 rollfilm. Kodak also introduced a new 127 Kodak Ektachrome roll for exposing direct-color transparencies in these cameras, plus the new Kodak 300 Projector which handles 38x38-mm, Super-slides and Bantam, and 35-mm slides with equal brilliance and with no change in the condenser system. Also in line with the development was the introduction of a new small Rolleiflex 4x4 camera taking 127 roll film, plus a variety of projectors and slide viewers designed or modified to accommodate 38x38-mm Super-slides.

A thin, cool, lightweight color-transparency viewer based on a new light-reflection principle and utilizing a thin fluorescent tube was unveiled at the Show, the Idealite (fully described in the June issue of POPULAR PHOTOGRAPHY); also a new Kodak DeLuxe Transparency Illuminator, Model 2, which uses a 75-watt incandescent bulb and a newly developed blue-glass filter behind its white translucent 10x10-inch viewing surface. Finally, there was the joint unveiling by David White Instrument Co. of Milwaukee and by Ansco of a radically new low-silhouette $39.95 slide projector for 2¼-inch-square and smaller transparencies, employing for the first time the new horizontal-burning projection lamps recently perfected by G-E and Sylvania. The two units differ only in color and name, the former being known as the Realist 620 and the latter the Ansco Dualet. (An extensive preview of the Realist 620 appeared in the May issue of POPULAR PHOTOGRAPHY.) These projectors, with their low cost, attractive styling and high projection efficiency should go a long way toward popularizing the long-neglected full-frame 2¼x2¼-inch transparency among users of inexpensive 120 roll-film cameras as well as more-advanced camera equipment.

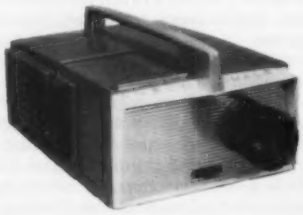
Movie Automation

What might possibly have been one of the most compelling hits of the show—the long-rumored Revere Eyematic 8 movie camera—remained in the "teaser" stage. A fixed-lens prototype model of this camera was shown and demonstrated with no indication of price or availability date given. The photoelectric "seeing eye" of this camera immediately and continuously adjusts the lens diaphragm as the brilliance of the light reflected by the subject varies. There are no batteries or other auxiliary power sources, the power for the lens adjustments being drawn from the spring motor that drives the film through the camera . . . However, a modified version of this type of camera was offered for export to the United States by H. R. Tremaud of Paris, exclusive agents for the manufacturer, P. Leveque —the L.D. 8 Automatic Camera, equipped with 12.5 Cinor SOM Berthiot f/1.9 lens. Here too, the power of the film drive spring motor is tapped for the lens-diaphragm adjustment, actuated by a trigger on the camera's pistol-grip handle. A special grid corresponding to the speed of the film in the camera is placed in front of the photocell before the camera is used. Its price should be about $150.

Keystone, collaborating with Elgeet Optical Company of Rochester, N. Y., offered a semiautomatic 8-mm roll-film movie camera calibrated for film speeds of 10 and 16—the K-25 AX Capri, priced at $89.95. Here, the user visually aligns a manually adjusted needle geared to the lens diaphragm control with a needle whose position varies with the brilliance of the light reflected by the subject. The semiautomataic 13-mm f/1.9 fixed-focus lens and photoelectric cell unit can be interchanged with conventional lenses. (Elgeet is planning to market the lens-photocell-viewfinder unit separately through camera stores for use with most standard 8-mm "D" mount movie cameras under the name "Auto-Ex," at $49.50.)

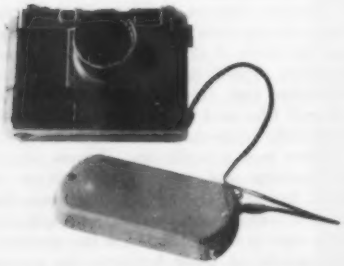
Two new imports of the semiautomatic type were introduced at the show—the Bauer 88E, with a focusing mount adjustable to 8 inches, similar in all other respects to the nonfocusing semiautomatic Bauer 88B camera (Intercontinental Mar-

(*Continued on page* 132)



Ansco Dualet Projector
Low-silhouette unit for 2¼" slides

Keystone K-25AX Capri (8-mm)
Photocell coupled to exposure controls



Nikon Electric Camera (S-2E)
Six penlite cells—3 shots per second

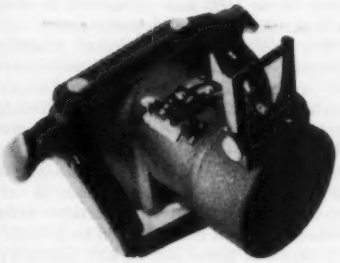
Rolleiflex 4x4
38x38-mm Superslides—on 127 rollfilm

FR Battery Recharger
For FR's special zinc-carbon D-cells

THE PRODUCTS

STILL CAMERAS AND ACCESSORIES

By weight of numbers, 35-mm cameras at the Show surpassed every other format. A roundup of these new entries and some of their more interesting accessories by Bob Schwalberg will be found in a separate subsection of this report beginning on page 109.



Konica Aerial (& Sports) Camera
Spring motor advances film, cocks shutter

Novoflex Telephoto Lens
Follow-focusing with springed trigger

Kodak Brownie Starflash Camera
For color and B&W—on 127 rollfilm

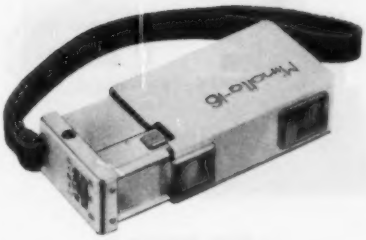
Cameras (other than "35")

The new Automatic Rolleiflex 4x4, with 60-mm *f*/3.5 Schneider taking lens, is an up-to-date version of a once-popular prewar model which also loaded No. 127 (vestpocket size) roll film. It is finished in two-tone gray in an apparent bid for the distaff trade. It features simplified drop-in film loading with a swing-out take-up spool, LVS shutter with coupled lens aperture and shutter-speed controls, a full-condenser-illuminated groundglass screen with an *f*/2.8 finder lens that quickly breaks the definition of out-of-focus objects in the field to be photographed. A new rigid ready case is furnished with the Rolleiflex 4x4 camera, which is priced at $133.65 ($15.85 additional for the case, neck strap, and cable release).

Konica's new motorized aerial and sports camera referred to in our roundup of the Japanese expansion trend has one of the most comfortable carved wooden hand grips ever furnished on a camera. The rigid camera weighs only four pounds and takes 120 roll film, which can be speedily preloaded on auxiliary interchangeable backs. Shutter speeds from 1/50 to 1/400 second (X-synchronization) and click stops from *f*/3.5 to *f*/22 are provided; focusing from 6 feet to infinity is by scale only. The release button has to be pressed for each successive shot; the spring-motor drive advances the film and cocks the shutter automatically. A carrying case and three filters are included in the $650 list price, with a choice of either an 85-mm *f*/3.5 Hexanon or 135-mm *f*/3.5 Tele Hexanon lens.

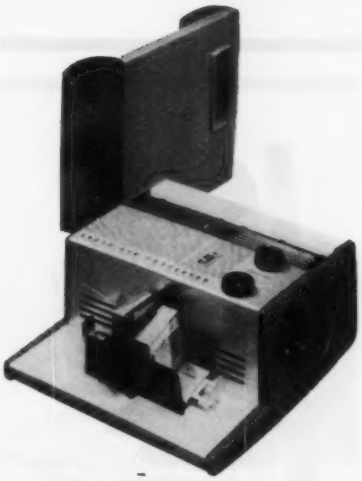
Zeiss' Ikoflex Favorit is a fully automatic 6x6 twin-lens-reflex camera equipped with 75-mm *f*/3.5 Tessar lens—at $209. It features a built-in exposure meter with a needle indicating Deckel exposure values (LVS) on the groundglass focusing screen; LVS shutter with coupled shutter-speed and lens-aperture controls, of course. . . . The Zeiss Super Ikonta IV, at $135, brings the LVS system and built-in (uncoupled) exposure meter calibrated in light values into the 120 folding roll-film-camera system. With the debut of this camera, which has a 75-mm *f*/3.5 Tessar lens in MXV Synchro-Compur shutter, all earlier models of the Super Ikonta, except III, have been discontinued.

The Agfa Automatic 66 with its fully automatic photoelectric-cell-controlled shutter-speed mechanism, reviewed last

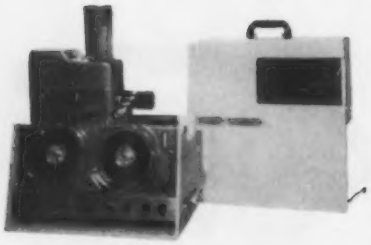


Minolta-16
A new subminiature from Japan

127 Nikor Developing Reel
Wide-spaced spirals for gas agitation

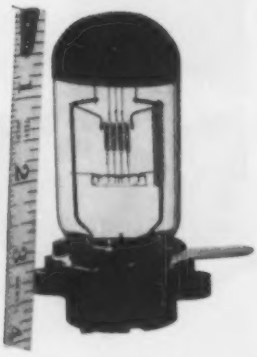


Kodak 300 Slide Projector
For 38-mm, Bantam and 35-mm—in 2x2 mounts



La Belle Maestro II
One-piece sound and slide-projector unit

R.I. Powerguard Electronic Flash
Automatic switching conserves D-batteries



Westinghouse Focus-Lok Lamp
For horizontal and vertical projection

January in our *Photokina* report, attracted as much interest at Washington as at Cologne last year. The estimated list price will be in the neighborhood of $220 when this super deluxe 120 roll-film camera (with 75-mm *f*/3.5, 4-element Agfa Color Solinar lens) reaches the market later in 1957. . . .Two Linholf large-camera offerings (both introduced at Photokina) also made their U.S. debuts at IPEX—the 2¼x3¼ Technika Press 23 featuring an "anatomical" hand grip and all manner of film accessories, and the Kardan 5x7 and 8x10 Color Cameras (a veritable camera on an optical bench), reported in considerable detail in *T&T* last month (June).

New low-cost twin-lens-reflex cameras of Japanese origin which made their entries here were the Metascoflex Model II at $49.95 (Voss Photo) with semiautomatic film counter and indicator and speeds from 1 second to 1/300 and the Yashica-Mat, a fully automatic crank-operated model with 9 speed settings to 1/500 second with M and X synchronization at $75.50 (case $10 extra).

Of the two new Kodak Brownie Star cameras loading 127 roll film, the Starflash at $8.50 comes with a built-in Flashholder for popular midget lamps and eye-level finder, while the Starflex at $9.95 comes with a hooded waist-level finder that shows the picture the exact size of the film image. Both cameras have an automatic shutter-cocking mechanism that operates when the film is advanced and both have double-exposure-prevention guards. In each case the shutter can be varied for correct sunlight exposure with color (daylight-type Ektachrome) and black-and-white film (Kodak Verichrome Pan). The Kodalite Midget Flashholder which attaches directly to the Starflex is priced at $3.50.

And far down at the low-dimension end of the format scale is an interesting little subminiature—the Minolta 16, distributed exclusively by FR, New York. Priced at $39.95 (including ready case, hand strap, close-up lens, and K2 filter), the "16" has a range of shutter speeds from 1/25 to 1/200 second, lens apertures from *f*/3.5 to *f*/11, daylight-loading cassette, automatic film advance and shutter-cocking mechanism.

Lenses

A unique 4-way convertible telephoto lens was introduced by Voss Photo—the Dr. Weth Telestigmar—offering single lens-reflex camera users (also Leica and Contax with reflex housings) a choice of the following focal lengths: 175 mm (*f*/3.5), 225 mm (*f*4/5), and 250 mm (*f*/5), and 315 mm (*f*/6.3). The price is $225 plus $7 for a special sunshade and an additional $30 for an eyepiece attachment and reversing prism which adapts the lens for use as a 40x telescope. Convertability is achieved by the single and combined use of three double-element lenses in the system.

D. P. Bushnell introduced their new Bino-Foto Binocular with an accessory groundglass follow-focus eyepiece ($99.50 for the binocular, plus $15 for the eyepiece). Framing grids for 35-mm cameras and for 8- and 16-mm movie cameras are engraved in the center of the large viewing area. Adapters to align 35-mm and twin-lens-reflex cameras with the binocular for telephotography are priced at $19.50; 8/16 movies, $24.50 . . . also the Bushnell Teledapter for aligning and supporting 35-mm, 2¼x2¼ reflex cameras and 8- and 16-mm cine cameras with the Bushnell Spacemaster telescope for telephotography with effective focal lengths from 750 to 2,000 mm (described in detail in last month's *T&T* department).

The Novoflex follow-focus telephoto system (introduced at *Photokina*) featuring a gun-stock and trigger focusing mechanism made its U.S. debut through Royal Photo, New York—the seven units offered range in focal length from 240 mm (*f*/4.5) to 400 mm (*f*/5.6) with fittings for various single-lens-reflex cameras and Leicas and Contaxes with suitable reflex housings, priced from $249.50 to $279.50.

A series of three fast (*f*/4.5) Goerz Tri-Color lenses for Type C color-print enlarging was unveiled by C. P. Goerz American Optical Company—color correction claimed to approach that of well-known Goerz red-dot Artars used in many domestic lithographing and engraving establishments. Five-inch focal length for 4x5 negatives is priced at $185; 7-inch for 5x7, $275; and 10-inch for 8x10, $365.

Only one new Schneider lens was shown by Burleigh Brooks this year—a 35-mm *f*/4 Radiogon wide-angle with a negative front meniscus element to permit sufficient clearance behind the lens mount for the mirrors of various single-lens-reflex cameras for which it is intended. However, Kodak announced a new faster front-lens component for the Kodak Retina IIc, IIIc and Reflex cameras—a Schneider-made 35-mm, *f*/4 Curtar—with a 38x55-degree angle of view, focusing from 2½ feet to infinity. It is tentatively priced at $75.

C. A. Steinheil Optical Works of Munich, manning their own booth at IPEX, shared with Argus the introduction of their new 50-mm *f*/1.9 high-speed Cintagon lens for the Argus C-44 interchangeable lens camera—a 6-element "Quinon" type lens claimed to produce excellent sharpness even when stopped down as far as *f*/22. Steinheil also announced their 7-element wide-angle 35-mm *f*/2.8 Auto Quinaron lens for the Exakta, with fully automatic diaphragm (manual operation is also possible). The lens covers a 62-degree angle and a click-stop distance scale permits focusing to as close as 9 inches without extensions or adapters. Also seen at Washington, for the first time, was Steinheil's Luminous Viewfinder for 35-mm cameras, supplied in models covering six focal lengths from 35 to 135 mm, at $7.95 each. The picture area encompassed is enclosed in a luminous red frame.

Shooting Accessories

A new 10-sheet 4x5 "Kinematic" sheet-film magazine for spring-back view and press-type cameras was shown by the Harwald Corporation of Cleveland—at $22.95. A 2¼x3¼ model is promised in the near future.

In the way of tripods, Paillard, Inc.,

New York, Bolex importers, announced their appointment as U.S. distributors of Schiansky tripods (Munich). . . . Quick-Set, Inc., showed a new deluxe model of the Whitehall Travelite with a crank-operated elevator post, at $23.95; also a pair of heavy-duty units for studio and industrial applications—the 22-pound Hercules which extends to a height of 78 inches, at $195, and a super-rugged precisely geared and locked Gibraltar extending to 96 inches, weighing 60 pounds and capable of supporting a maximum working load of 200 pounds, between $500 and $600. . . . Ries Camera Co., Hollywood, Calif., introduced a revolutionary smooth-operating pan-and-tilt head, the "Viscosi-Matic" with a tentative price tag of $93.75—loaded with professional operation refinements.

A new Japanese-made model of the Brockway incident-light exposure meter was introduced by the Brockway Camera Corporation, New York, featuring new LVS and Polaroid scales as well as a direct-reading scale for motion-picture work —at $29.50; also, the new Sekonic L-21 meter with a built-in booster cell which is actuated by shifting the position of the calculator scale, at $14.95 (with case, incident-light attachment, and cord). The new Sekonic model has ASA film-speed settings from 6 to 6400, LVS from 2 to 18, plus Polaroid and movie frames-per-second scales. It has a clear transparent plastic top permitting readings to be made from front or back.

The Walz Movie (exposure) Meter, a direct-reading Japanese import calibrated for use with simple 16-fps cine cameras with any of three popular color materials —daylight-type Kodachrome, Type A Kodachrome, or Anscochrome Daylight film —was introduced by U.S. Photo Supply, Washington, D.C.—at $5.95 (plus $1.35 for a leather case). An inexpensive color-temperature meter, the Walz Color Meter ($39.95 complete with case and hand strap) was also shown. This unit measures the effective illumination in Kelvin degrees and indicates Kodak and Walz light-balancing or conversion filters that will balance the light source to the color film to be exposed.

Kling Photo introduced the new Gossen Sixticolor meter (a 1956 Photokina product) to the U.S. market, at $39.95 (described in considerable detail in *T&T* last month—June). This unit reads the effective color temperature of the light source in Kelvin degrees and also automatically indicates the value of decamired-calibrated filters required to balance the illumination for any desired color film. . . . Kling also unveiled the Gossen L.V.-Six exposure meter at $17.95 which features a "color-finder" on the side of the instrument. Exposed to the existing illumination, the finder which operates on a color-matching principle, indicates which blue or red decamired filter will balance the light source with daylight or tungsten-color film. . . . The Gossen Sixtomat X3 exposure meter will soon have its color finder recalibrated from Kelvin degrees to decamireds.

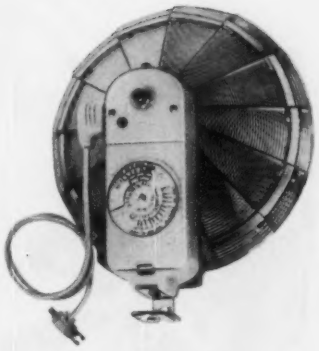
Not to be overlooked as an exposure device is the Elwood Densitometer and Light Meter offered by Fotomatic Corp., Indianapolis, at $118. Basically a densitometer with a sensitivity range across the entire visible spectrum, the instrument is fitted with a hood that permits its light-sensitive crystal to read the brilliance (in terms of exposure) of small areas at a considerable distance from the reading point.

PROCESSING EQUIPMENT

The number of innovations in home-processing equipment at IPEX semed to reach an unprecedented low. Burleigh Brooks showed a new No. 127 Nikor tank reel with wide spiral spacing for nitrogen-burst agitation, coordinated with the current Super-slide boom (at $4.95). Ansco introduced a new 16-ounce Anscomatic developing tank with self-loading reel and a thermometer, calibrated in Fahrenheit as well as Centigrade, built into its stirring rod—priced at $5.95; also a new 16-ounce kit of chemicals for processing Anscochrome or Super Anscochrome film—at $1.80 . . . In the way of amateur enlargers, two noteworthy introductions were the new Sun Ray Zenith 35 at $64.50 without lens, a knockdown portable unit originally developed for the U.S. Army Signal Corps, and Kindermann's Amato Sub-miniature enlarger (Voss Photo) at $49.50, specifically designed for Minox and 16-mm negatives; it comes complete with a 20-mm f/2.5 Rodenstock enlarging lens . . . From the professional standpoint, the Durst Laborator 3S Color Enlarger (35-mm to 5x7 inches) for three-color printing (imported by Hanimex U.S.A.) created considerable interest. The complete system less lens, but including a registration kit, two sets of condensers, and all the necessary auxiliary equipment, costs a little less than $2,000. There was also much interest in Kodak's new Elipton color enlarging system which has an unusual lamp-house design producing diffused illumination at an intensity level claimed to be two to three times greater than that formerly achieved with any enlarger. The reflector has an ellipsoidal contour and the lamp is placed at one end near the focus of the ellipsoid in a manner that distributes the light efficiently and uniformly. Changing the lamp makes it possible to produce specular illumination five times more intense than the diffusion system. The system is being incorporated in a 4x5 autofocus enlarger. A lamp-house kit will also be available for installation on various 5x7-inch Kodak professional enlargers. A forced-air cooling system is utilized which keeps the temperature no higher than 15 degrees above that of the room in which the enlarger is used.

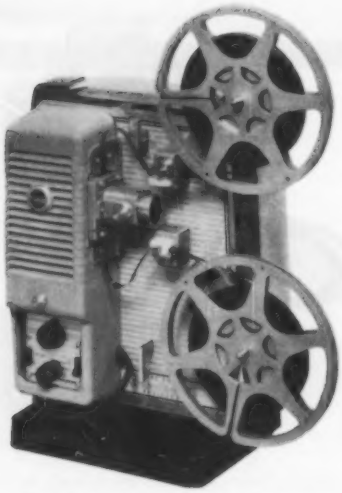
In the way of enlarging accessories, Simmon Brothers previewed a masking negative carrier accommodating negatives from 4x5 inches all the way down to Minox subminiature format; also, a 16x20 easel similar to their 11x14 model —prices unavailable . . . Aristo Grid Lamp Products introduced a new series of Model B cold-light enlarging grids which are thermostatically controlled, need no warm-up period, and do not vary in intensity. They also demonstrated a new Spectro-con three-color

Heiland "Prox-o-lite"
Circular flashtube fits in front of lens



Minolta Jr., B.C. Flash
With reflector folded, a small handful

Ruko-Lite-Pak
Electronic flash unit in a gadget bag



Kodak Showtime 8-mm Projector
Variable-speed unit stops for single frames

Bell & Howell 240T Movie Camera
16-mm spool-loading model with 2-lens turret

Keystone K-27 Capri
Auxiliary lens elements mounted in turret

cold-light source for Type C color printmaking from color negatives. The lamp housing contains red, green, and blue grid lamps, each of which can be controlled in intensity by calibrated variable rheostats. Models are available for 4x5-, 5x7-, and 8x10-inch enlargers at $485, $675, and $895 respectively . . . Fotomatic Corp., Indianapolis, introduced the Elwood Densitometer and Light Meter at $118 suited for determining contact printing and enlarging times, for measuring contrast range, groundglass densities, and spot densities on photographic subjects by virtue of extremely high sensitivity and a very narrow acceptance angle . . The Vertoscope viewer which permits negatives up to 2¼x3¼ inches to be viewed as positives was introduced to the American market by C. P. Goerz, New York—with a $7.50 price tag . . . The LogEtronics enlarger which dodges automatically and also automatically determines over-all exposure time by electronic means was unveiled as a commercial product with a price tag of $10,775! . . . Kreonite, Inc., of Wichita, Kans., who introduced a corrosion-resistant line of glass-reinforced resin sinks several years ago, introduced a complete film- and color-processing unit at the show consisting of sink, temperature-control and nitrogen-burst agitation facilities—a 10-foot unit at $710 and a 4-foot unit at $470.

PROJECTION AND VIEWING EQUIPMENT

Slide Projectors

Most significant of the new projectors were the Realist 620, Ansco Dualet, and Kodak 300 referred to in the trend discussion. The styling of the Kodak model approximates the low-silhouette streamlining of the other two, yet it doesn't utilize a horizontal burning lamp; it has instead a new short 300-watt vertically positioned projection lamp recently developed by General Electric. It comes in two models—one with a rotary moving Kodak Readymatic slide changer at $59 50, and the other with a 36-slide Automatic Magazine Changer, at $69.50.

Keystone came out with a complete line of 300- and 500-watt semiautomatic and fully automatic slide projectors for 2x2-inch slides, in the wake of their recently acquiring the projector division of the American Optical Company. The semiautomatic K-300 and K-500 at $69.95 and $89.95 have been restyled so that the projector is an integral part of the carrying case. The new fully automatic units are the K-130 (300-watt) at $89.95 and K-500D (500-watt) at $99.95—both operated by push button and equipped with a remote-control outlet to which a 15-foot remote-control power unit, priced at $5.00, can be attached. The 500D can be equipped for an additional $10 with an auxiliary condenser permitting the use of 38x38-mm Super-slides without loss of brilliance at the outer margins.

A new fully automatic Wollensak "815" projector was unveiled at the show—a 500-watt model with a 5-inch f/3.5 Wollensak anastigmat lens equipped with an Iris-matic click-stop diaphragm control to improve the viewing qualities of overexposed slides. Among the many other operating features are a set of seven 36-slide magazine trays, built-in pointer, remote control, single-frame stereo slot, a self-contained viewing screen, and an extra condenser lens to accommodate 38x38-mm Super-slides.

The first German import with semiautomatic magazine slide-feeding system was the Kindermann 300, distributed here by Voss Photo, to be sold between $114 and $115 . . . E. Leitz Inc., announced their new Prado SM 300 which features an anti-pop device, a vertical drop-in slide-feeding system and an automatic slide-focusing mechanism that accommodates glass- as well as cardboard-mounted slides without resetting. Models range in price from $120 to $147 depending upon the focal length and maximum aperture of the projection lens ordered. A semiautomatic magazine carrier system will soon be available for this projector . . . The Golde line of slide projectors and accessories turned up at IPEX in the Heiland booth along with an announcement that Minneapolis-Honeywell had recently acquired Golde and that this was a completely separate line from that manufactured by Honeywell under the Heiland trade mark. Among the units shown were the new Golde Auto-Mark V, a completely automatic unit with built-in electric changer and 15-foot remote control, at $114.50.

A completely integrated one-piece slide-sound unit was introduced by La Belle Industries, "Maestro II." It consists of a vertically mounted two-speed, double-track tape recorder and control panel, manufactured by La Belle, coupled with a rapid-automatic 500-watt 2x2 slide projector whose operation is controlled by "trip signals" on the tape track. Up to 150 slides are accommodated in a single magazine load to permit a continuous automatic slide presentation for a full hour. The recorder can be used, if desired, as a standard tape recorder while the projector, mounted on top of the recorder unit (total weight in carrying case, 50 pounds), can also be operated separately by remote control. The price will be less than $500. The unit will be available later as a playback machine without recording facilities for about $100 less.

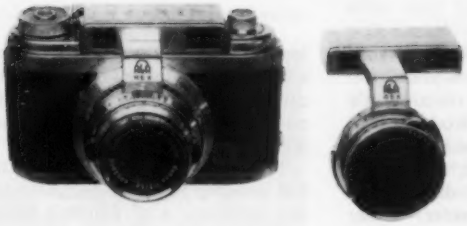
Slide Viewers

An impressive addition to the Opta Vue slide-display line was the Opta Vue 2¼ Custom Viewer introduced by Optics Manufacturing Corp. Operating on a-c as a table-supported rather than a hand-held viewer, the unit produces a brilliantly illuminated enlarged picture image on a 20-square-inch screen. A built-in rheostat control permits the brilliance of the image to be adjusted for underexposed as well as overexposed transparencies; and a special slide adapter is provided to permit the insertion of 2x2 and Super-slides in the slide slot. The price

(*Continued on page* 136)

35-mm at IPEX

By BOB SCHWALBERG



Akarex III
Interchangeable lens and range/viewfinder units

Canon L-1
Single-stroke film-advance-cocking lever on top

Those of us who habitually cover 35-mm equipment at trade shows tend to the opinion that our colleagues whose beat ranges from tripods to tape recorders and an infrequent *larger camera* don't really understand a shooting war. The 35-mm double-perforated tidal wave just keeps sweeping along and the cameras and lenses and gadgets and gizmos will soon require bigger and better exhibition halls.

For the working photographic press at the IPEX whing-ding in Washington's spacious National Guard Armory the merchandise consisted largely of old acquaintances from *Photokina* and after, which had long since been reduced to typescript. The newness lay largely in this being the first chance that dealers and public alike had to see and handle many recent offerings. Even so, there were a few noteworthy surprises.

Only a spoilsport would deny that the 35-mm sensation this time round was Nikon's electrified sequence camera, the Model S-2E, which practically stole the show. Whole platoons of competitive sales people swarmed over to the Nippon Kogaku encampment to stare glassy-eyed as the Nikon boys pushed a button in the back of what appeared to be a standard S-2 camera with an extra inch of undercarriage in which a small but faithful direct-current motor was banging off exposures, and resetting the shutter at the rate of two frames per second. If you wanted it faster, the Nikonman of the moment would fish a small flat metal package resembling a prewar hearing aid from some part of his person, slide the case open to reveal 6 ten-cent penlight batteries which supply the 9 volts that'll run the motor for more time than you can carry film, snap it shut, and plug the lightweight connector cord into a twin outlet on the other side. Without complaining, the big S-2E began hitting three frames per second, fast enough to expend a 36-exposure load in 12 seconds, according to rough calculations we were able to make at the scene.

Other new Nikonery included a series of individual bright-frame finders for the 35-, 50-, 81, 105-, and 135-mm focal lengths. Internal parallax control causes the etched frames to rise or fall inside the little units, a great improvement over the tilting shoe of yore. Image size is 1:1, and brightness could probably be improved only by removing the glass and squinting through the tube. A fantastically small additional 35-mm viewfinder produces less image, but occupies enough less space to allow the case to close over it. Two Nikon lenses appeared in Leica mounts for the first time with fine-looking dead-black barrels and both the 35-mm f/1.8 and 50-mm f/1.1 Nikkors will probably be available later in the summer.

Speaking of Leica mounts, the people from Wetzlar exhibited the IIIg, latest camera to carry the screw-thread mount adopted over thirty years ago when it was decided that from the second model onward interchangeable lenses would be the thing. Lenswise there was the 50-mm f/2.8 Elmar, and something a bit more exciting which was surreptitiously passed around among the 35-happy press boys. The writing round the front flange laid to rest the hottest rumor of the past three or four MPDFA shows. The 90-mm f/2 Summicron had turned up as an impressive glass-and-brass reality. Well, there'll be new rumors. Availability, pricing, and other such hard facts were lacking, although it can't be long now. All

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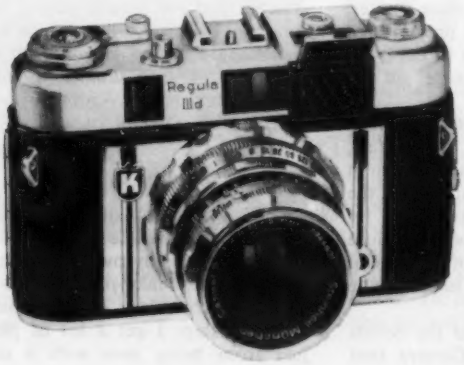


Regula IIId
LVS, built-in light meter—in short, the works

Leica IIIg
Takes all screw-thread-mounted Leica lenses

The Kodak BULLETIN

Time-travel and

—and what to do on top of Pikes Peak . . . the 2½-ounce pocket library . . . the step cam inside the Signet 40 shutter, and why . . . gift cameras to go with new diplomas . . . adapters for color . . . handiest way to carry filters . . . how to adjust Type F for daylight . . . and the special pride that goes with a Kodak Retina IIIc Camera.

All set?

So it's summer and you're on top of Pikes Peak, out in a sailboat, or perched on the top of a split-rail fence, and you reach into your gadget bag, and what you want isn't there. So, right now, before you put yourself in such a predicament, check your outfit for the things you've been meaning to get but haven't—things you'll need for this summer. Here are a few examples:

1. Tripods are fine, but you decide you don't want to lug one through the underbrush. So carry a Kodak Flexiclamp instead. It's a C-clamp that weighs practically nothing; attaches to just about anything, from fence to fender; swivels any way you like—and then stays put. Price, $5.95.

2. If you're like most of us, you seldom go anywhere without your camera. The best way to protect it from bumps and bangs is with a Kodak Field Case. We make them for almost all Kodak cameras. They're built to last for years, good materials, superior stitching, look smart, are designed for quick, convenient use. Priced from $2.65.

3. You can't take your photographic library with you in the field. You *can* take a 2½-ounce Kodak Master Photoguide. Slip it in your pocket and you'll have all the information you need at your finger tips. There's dope on exposure, light conditions, filter factors and filter effects, depth-of-field scales, and a whole lot more. Price, $1.75. For moviemakers, the Kodak Cine Photoguide, same price.

4. Filters. Handiest way to carry your filters is in a Kodak Filter Kit. You can

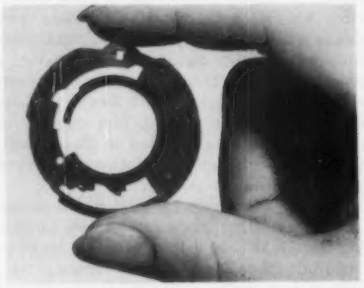
buy a basic kit of filters in a clear plastic case with each filter individually housed, or get Kodak Wratten or Pictorial Filters individually in plastic housings that lock together to make a kit of any size. Let your Kodak dealer show you.

5. If you're going on a vacation, it's practical to process your Kodak Ektachrome Film as you go. The Kodak Ektachrome Processing Outfit, 35mm, has everything to do the job . . . day-loading tank, chemicals, thermometer, color-coded polyethelene storage containers, graduate, instructions, even slide mounts. No darkroom needed. Costs $26.50.

You, too

The way to get in the act yourself is with a Kodak Auto-Release. Fits any camera with a standard cable release. Delays the shutter up to ten seconds. Even lets you know when to smile because the "buzz" goes up in pitch just before it trips the shutter. Lists at $4.50.

Inside stuff



This is a precision step cam. You'll find one in the shutter of a Kodak Signet 40 Camera. It's used to control the speed.

A small thing, but it makes possible the design of a highly accurate shutter, one that can be precisely pre-adjusted at the factory, one that can be easily re-adjusted should rough usage get the timing out of step.

The shutter on the Signet 40 is a *high energy* shutter—one that opens fast, closes fast, one that won't slow down in cold weather. Set the shutter on the Signet 40 at 1/5 second, press the release, and suddenly it's open . . . pause . . . then suddenly it's shut. You can hardly see the action, it's so brisk. That's efficiency.

The shutter is just one of the details of the Kodak Signet 40 Camera that make it the best value in its price range. Details like the ball-bearing lens mount, lens that focuses way down to two feet, a flasholder that screws securely onto the camera, top readings for all settings, no-thread film loading, and so on and on.

The Kodak Signet 40 Camera lists at $69 *including* Super M-40 flasholder and two reflectors, a 3″ for M-2 bulbs and a 4″ for Nos. 5 and 25 bulbs. Your Kodak dealer will enjoy showing it off. But be prepared to spend some time—there's a lot to see.

Diplomas and cats

It's about graduation time, so we publish this picture for people who like sweet girl graduates *and* cats. No special reason; we just like the picture. It does remind us that a good camera makes a perfect graduation gift. For the grade school graduate, we'd say maybe a Brownie Starflex at $9.95 or Starflash at $8.50; for the charming teen-ager who's bouncing forth from high school to face the world with confidence, a Kodak Duaflex IV with *f*/8 lens for $26.50; for the poised young woman emerging from ivy-clad college halls, a handsome Kodak Signet 40 with matching Super M-40 Flasholder for $69. Ask your Kodak dealer. Wish we were back just finishing school ourselves.

The fine pride of ownership

We asked a friend why he's so fond of his Kodak Retina IIIc Camera. "Look," he said, "I'd enjoy owning this camera even if I *didn't* take pictures! It's made like a watch. It's a *beautiful* piece of craftsmanship. I get a lot of pleasure just from being *seen* with a camera like this."

We think this is a good point. Add

no spilled light

this kind of pleasure to the versatility and picture performance, and maybe a Retina IIIc is worth a good deal more than the $165.00 it costs. Try a Retina

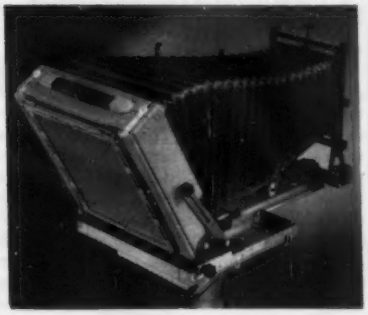
on for size. Then take a peek in a mirror. It goes with a new silk suit. Or Harris tweed. Or the best gray flannels.

Adapters for color

If you own a Kodak Chevron, Kodak Tourist I *f*/6.3, Tourist I or II *f*/4.5, or a Kodak Reflex Camera, you can get special adapter kits that permit use of No. 828 color films—also black-and-white. Your Kodak dealer has details and prices.

New view

Perhaps some day you'd like to own a really fine 8x10 view camera. Designed to meet the exacting needs of professionals, the Kodak Master View, 8x10, is all metal for ruggedness. It weighs only 13 pounds, folds to a neat 4½-inches thick, has bellows extension to



28 inches, all the regular view-camera movements, reversible back, costs $310, less lens.

Film saver

We discover that a lot of photographers, when they have their cameras loaded with Kodachrome Film, Type A or F, or Ektachrome Film, Type F, shoot up the last few frames at random just to finish up the roll and put in daylight type film. The better solution is a Kodak Daylight Filter for your favorite Type A or F color film. The filter lets you switch indoors or out any number of times—on the same roll of film. That's freedom.

(If you're shooting with Kodacolor Film, it's no problem. You can use the same roll indoors with clear flash or outdoors without a filter.)

Light where it belongs

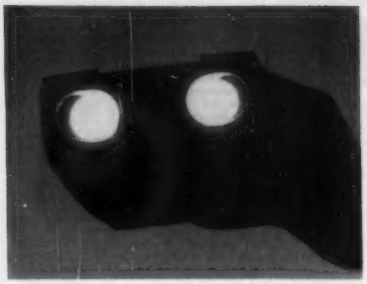
Spilled light butters no parsnips. A shallow, dull-finish reflector spills light all over the place. But a mirror reflector of the right parabolic shape concentrates the light where you want it.

This is why the Kodak Flasholders, such as the Kodalite Super M-40, and the new six-shot Kodak Rotary Flash-

older, are so efficient. The reflectors are actually mirrors. The shape is right. And so you get *more* light, accurately *placed*, from every bulb.

You can fit a Kodak Flasholder to practically any popular camera. For cameras that synch through a clip on top, you use the Kodak Clip-on Flasholder Adapter, $1.35. There's also the Kodak Single-Post Flasholder Adapter which couples European flash fittings to Kodak Flasholder cords, $1.10. Suitable brackets, of course, are also available. And Kodak Flasholder prices are moderate. Take your camera to your Kodak dealer. He'll fix you up, and you'll be able to put the light where it belongs.

Time traveler



Here is a man who has conquered three dimensions and is about to conquer the fourth—the dimension of time.

One of the most profound thrills we know comes when you first lift a stereo viewer to your eyes and travel backward in time. All around you is the scene you photographed—so real you can almost smell the smells and hear the sounds that went with it. Only stereo can produce this complete dimensional realism in full color, this sense of complete return to place and time.

For first-class stereo at modest cost, we nominate the Kodak Stereo Cam-

era. Four shutter speeds and the brilliant *f*/3.5 Kodak Anaston Lenses give you control of action, movement, and light. There's double-exposure prevention, flash synchronization, and much more. The price, $84.50, buys a stereo camera that's equal to anything you want to do. Tell your Kodak dealer you want to see what real stereo looks like. Then take a look at the Kodak Stereo Camera. As dependable as it is beautiful . . . a precision vehicle that lets you travel through time . . . as well as space. Kodak Stereo Viewers, $12.75 and $23.75.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

Kodak
TRADE MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

SPIRATONE VALUES FOR THE DARKROOM

SAVE 50% ENLARGING LENSES

We are proud to present three unusual values in brand new, coated, color-corrected, anastigmatic lenses, specially constructed to give corner to corner sharpness in enlarging—at prices half and less than those you'd expect to pay for such sharp-cutting lenses. *Sh. Ch. 25c*

2"f:3.8, clickstops, for 35mm $7.95*
3½" f:4.5, clickstops, for 2¼x3¼", 2¼x2¼"... 9.95*
5¼" f:4.5, clickstops, for 4x5 ..... 19.95
Precision Flange for easy fitting to lensboard 1.25
*Sensational, new illuminated diaphragm feature -add $1.75

CHANGING BAG

ONE OF THE MOST IMPORTANT "TOOLS" OF ANY PHOTOGRAPHER

Double zippered inner and outer bags, made of the finest cloth, make this bag 100% light proof even in brightest sunlight. Whether for use in an emergency, with a film torn or pulled off the spool in a 35mm camera, or for reloading cut film holders or for developing film when no darkroom is available . . . the changing bag is justly referred to as a "portable darkroom". 17"x16" working space plus elastic sleeves.
All these features at the lowest price a quality changing bag that was ever offered at. *Shipping charge 25c.* $3.95
PROFESSIONAL MODEL: 21"x30" working space, ($11.00 value) *Shipping Charge 50c.* $6.95

ENLARGER FOCUSING AID
$1.00 A $2.25 value. *Sh. Ch. 15c*

STATIC BRUSH
$2.99 if bought with other equipment
Retractable, emits radiactive rays. To clean lenses, slides negatives!

8x10 ENAMEL TRAYS
3 for $3.19
FREE WITH TRAYS: Buckle Edge Trimmer!
You'd expect to pay over $2.00 each for these acid-proof, trays which Spiratone offers you at less than half the regular value! *Sh Wt.5 lbs.*
16" x 20" ENAMEL TRAYS *(Suited for 11x17, smaller sizes)*
$3.95 each 3 for $9.95
Shpg. Wt.5 lbs.,(3) 12 lbs.

DEVELOPING TANK
ADJ. FOR 35MM, B20, 127, 120, 620, 116, 616.
Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom — other operations in daylight. Easily worth double. Tank with spare reel, $2.00
$1.79 *Sh-Wt. 2 lbs.*

ENLARGING TIMER
$6.95
60 sec. range, with second markings. Current shuts off automatically at end of desired time interval. Built-in lock holds knob at desired position, until toggle is released. Adjustable stop for repeat exposures. Manual operation for focusing. Enlarger or printer plugs right into receptacle on cord timer. *Shpg. Chge. 40c.*

ELECTRIC 2-SURFACE ALL METAL DUO-DRIER
GIANT 13½x18" 1957 deluxe model WITH 2 12x17" HEAVY DUTY FERROTYPE PLATES
$11.98
Yes, Spiratone does it again! A complete, ready-to-use, double surface drier with a capacity of 4 8x10 or 36 2¼x3½ prints, singleweight or doubleweight, glossy or dull finish — sturdily constructed, as efficient as units costing several times as much, with adjustable apron tension. Works on AC or DC.
FREE with every dryer: Hypokai, tells correct fixing time
12"x18" STANDARD DUO-DRYER, with two 10x14" heavy duty ferroplates for the small darkroom $8.98
12"x18" SINGLE DRYER, with 10x14" ferroplate $5.98
Ferro Polish 35c
Squeegee Roller 98c
Shpg. Wts.: GIANT 12 lbs., STANDARD 10 lbs., SINGLE 9 lbs.

ALL METAL 11 x 14 EASEL
INCLUDING FOOTSWITCH
$7.69
- Solid frame guide on 4 sides for proper alignment.
- Spring steel masking bands calibrated in inches and mm.
- Adjustable for all sizes from 1x1" to 12x15".
- White enameled base.

Extra sturdy (net weight 4 lbs.!) Plug enlarger cord into footswitch and you are ready to dodge, vignet and fully control your 'blow-ups'.
Combined Ship. Wt. 6 lbs.
8x10 Enlarging Easel, same construction as above, with footswitch. $4.98

Sale in Acme Heavy Duty FERROTYPE PLATES
10x14" 12x17" 18x24"
6 for $3. 4 for $3. 2 for $3.
Shpg. Wt. 6 lbs.

$60.00 VALUES—SPIRATONE EXCLUSIVELY OFFERED
ENLARGERS
EITHER MODEL $29.95

35 MM
- Glassless carrier for single negatives and rolls, ingeniously designed for scratchproof operation.
- Illuminated Diaphragm Clickstop lens, 50mm f:3.8.
- 12 x 16" Baseboard.
- Double Condenser included in cost.
- Easy lifting parallel arm system.
- Red Filter.
- 24", ⅞" diameter Pole.
- Bellows, fine rack and pinion focusing.
- Lineswitch.
- All metal construction.

- Glassless carrier, specify 2¼x2¼ or 2¼x3¼—extra carriers, also 35mm, $3.50 each.
- Illuminated Diaphragm Clickstop lens, 90mm f:4.5.
- 12 x 16" Baseboard.
- 4½" Double Condenser, available at $5.98.
- Easy lifting parallel arm system.
- Red Filter.
- 19", 1⅛" diameter Pole.
- Bellows, fine rack and pinion focusing.
- Lineswitch.
- All metal construction.
- Diffusion Glass.

2¼x2¼" 2¼x3¼"

FREE WITH ENLARGER
Teststrip Maker and Gray Scale, helps make perfect enlargements without wasting paper.

Adjustable EASELS, if bought with enlarger, 8x10" $3.50, 11x14" $4.50.

SPIRATONE INC.
135-06 NORTHERN BLVD. DEPT. P 7, FLUSHING 54, N. Y.

Twin-Lens Reflex Ideal for Children

(*Continued from page 86*)

accessories, and a portable foil reflector.

Yes, I have a 4x5 camera (mostly "because the editors prefer a large transparency") but it's collecting dust in my supply closet at the moment. How can you catch the spontaneity and exuberance of a small child, with a million moving muscles, if you are rooted to the spot by a large box on top of a tripod? Tripods, incidentally, were not made to perch precariously on the side of a hill and it takes steady nerves to hand-hold anything larger than a 2¼x2¼.

I've tried squinting through a 35-mm rangefinder, but after consistently decapitating my subjects, I gave up that idea, too. Besides, for 11x14 exhibition prints that small negative was not for me.

My theory is that the camera should be the means to an end and not the end itself. If a photographer is preoccupied by mathematical equations, myriad camera adjustments, and complicated gadgets, the result might be unexciting.

With a 120 camera the photographer has only to slip on a yellow filter and lens hood and the camera becomes a part of him so he can concentrate his whole attention on creating the mood of the picture. Start fussing with the equipment and your subject will be taking off for a more interesting adventure.

A child photographer has to be first of all a kind of psychologist—he must be in control of the situation at all times, not snapping at random but only when and where the lighting, background, and composition contribute to the making of a good picture. I find little girls are easier to direct than little boys. Their interests are more passive. Nature is new and exciting and they are fascinated by everything that crawls or flies. Suggest to a little girl that she pick a flower, blow away the dandelion seeds, or look for a ladybug, and your picture is easy with a 2¼x2¼ camera. Maneuverability is also of prime importance. To get animation into a picture, the photographer and subject have to play the game wholeheartedly. It would be difficult to "Drop dead!" at the command of a young cowboy with anything larger than a 2¼x2¼ in hand. The yellow filter and lens hood are a must. They have protected my lens from direct hits from a squirt gun and near misses of an eager baseball fan.

For real action shots a Rollei is a natural. With a speed of 1/500 second I can catch a child running, skipping, or jumping by prefocusing on a spot and snapping just when the child reaches the marked location. It is not even necessary to use this much speed for action moving directly toward the camera.

My specialty, however, is informal portraits of children outdoors. *Portraits* rather than candid snapshots in that I try for pleasing composition, carefully selected backgrounds, and flattering lighting conditions. *Informal* because I hope to catch the child's own special personality without the stiffness of a posed studio shot.

I want to *see* my picture in the groundglass, to compose it in the frame. With waist-level viewing and the brilliant groundglass image of a 120 reflex camera you can see exactly what you are getting, even in the shade. It is not always possible to fill the frame perfectly but judicious cropping can improve any errors in composition; your negative is large enough to allow for cropping. My most valuable tool in the final composition of the finished print is an inexpensive plastic "cropper."

"But your negative isn't large enough for retouching," some of my professional friends say. That is hardly a handicap when photographing children, as long as you do not encounter subjects with adolescent complexion problems. Actually, it makes a photographer more careful in his shooting if he knows he has no retouching crutch to fall back on. Be sure the child's hair is casual but just right; not slicked down but with no stray locks over the forehead. You automatically watch for details that might mar the final print. It's also a good idea to brush out the inside of your camera with a lens brush whenever you change film outdoors, to be sure those impossible black spots don't appear on your print. A clean, printable negative is our object.

A good approach to child photography is to get down to the child's level; not just mentally but I mean literally. The child would think you were slightly ridiculous if you had to lie on your back squinting at him through a rangefinder, but you can sit on the ground with a reasonable amount of decorum, and put your reflex on the ground in front of you, without losing the rapport you have worked so hard to establish.

This ground-level shooting emphasizes the thing I like most about shooting with a 2¼x2¼ reflex. It gives you a feeling of close personal connection with your subject. You are aware only of what you see in the groundglass, of the mood you are striving for. Of course it's easy, once the right moment has come, to catch that mood or that peak of action without taking your eyes off the groundglass with the rapid film transport of the Automatic Rollei. Not a second is wasted. You can even focus without losing your image. The large focusing knob makes it easy to get just what you want.

"I like everything sharp from foreground to background!—isn't the short depth of field in a 120 camera a deterrent?" I am asked. The answer is that with the new fast films you can have great depth of field by closing down your lens to a small *f*-stop, but as a rule I see no advantage in foreground-to-background sharpness in this particular kind of work. For landscapes, yes, but for portraits I feel that a sharp background tends to draw the eye away from the center of interest, the child. It is distracting to look beyond the subject. But by using a larger lens opening, focusing on the subject, and letting the background fall out of focus, impact is added to your picture.

The Rollei's critical lens brings out just what I want: sharp eyes, the most ex-

TESTED 35mm RELIABLE

ASA 4000? Try the new 'miracle' ULTRASPEED film! 35mm DUPONT S-X PAN 20 exp. roll **70c**

Nominally rated at ASA 300, good results are obtained at ASA 1,000 and 2,000. Popular Photography's editors report in the August issue of available light shots at ASA 4,000! S-X Pan has unusually fine grain and extreme exposure latitude— truly a film of the future!

20 exp. rel. 70c—3 for $2.00 | 36 exp. rel. $1.00—3 for $2.75 | 27½ ft. bulk $2.22 | 100 ft. bulk $5.50

TESTED SAFETY KODAK B&W FILM

All four popular speeds, Panatomic X (Background X), Plus X, Super XX and Tri-X are available in 27½ ft., 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads.

PANATOMIC X; SUPER XX
27½ FT. $1.09 | 50 FT. $1.77 | 100 FT. $2.77

New Emulsions: PLUS X (ASA 80); TRI X
27½ FT. $1.39 | 50 FT. $2.29 | 100 FT. $3.98

Shipping Charges 10c, 30c, 30c

B&W RELOADS in metal cartridges may be assorted
20 EXP. 40c ea. | 36 EXP. 60c ea.
8 for $2 | 4 for $2
Ship. Chgs. 1 or 2 5c; 3 to 6 20c; 7 to 12 35c.

ALL YEAR B&W ASSORTMENT
Daylight loader with 5 cartridges plus 27½ ft. each of Panatomic X, Plus X, Super XX and Tri-X $9.49

COMBINATION SPECIAL
Daylight loader with 5 cartridges and 100 ft. of Kodak new Plus X or Tri X or 150 ft. of Super XX or Panatomic X. $7.99
Shipping Weight 4 lbs.

NEW COLORFILM INCLUDING PROCESSING FOR ASA 400

Ansco's new superspeed color film, with Spiratone's exclusive superspeed processing produces excellent transparencies at speeds as fast as the fastest b&w films!

35mm 20 exp. incl. ASA 400 proc. ....ea. $3.45 — 3 FOR $9.95
120, incl. ASA 400 Proc. ..... ea. $2.85 — 3 FOR $7.95

35mm Anscochrome, incl. ASA 32 proc., 20 exp., 3 for $6.50, 6 for $12.50.
35mm Anscochrome, incl. ASA 125 proc., 20 exp., ea. $2.50, 3 for $7.50.
35mm Anscochrome bulk 28 ft., complete with Easyloader for daylight loading, 8 cartr., 16 oz. developing kit, exposure guide—all for $10.95.
35mm Super Anscochrome 20 exp. ASA 100, 3 for $6.60, 6 for $12.60.

HiSpeed Processing, 20 exp. Anscochrome ASA 32 for ASA 64, 128 $1.25; ASA 100 for ASA 200, 300, 400 $1.25. *Mtg. 25c extra.*

35mm DAYLIGHT LOADER

INCLUDING 5 CARTRIDGES $4.95

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. Loader alone with 5 cartridges, $5.95. *Sh. Wt. 4 lbs.*

DELUXE LOADER, with automatic counter, accepts also Leica, Contax cartridges — $10.95 or add $5.00 to Loader comb. offers.

FREE IF PURCHASED TOGETHER WITH MINIMUM OF $7.95 WORTH OF BULKFILM. FILM TONGUE CUTTER with your order for $5.00 or more of bulkfilm, or $4.25 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.

Greater Savings than ever on
FRESH SAFETY 35MM ADOX FILM IN CARTRIDGES AND BULK

Your choice of KB14, KB17, KB21 *Shipping Charge 10c*
20 exposure reload 50c; 3 or more (may be assorted) 45c each.
36 exposure reload 75c; 3 or more (may be assorted) 70c each.
50 ft. $3.49, 100 ft. $6.50—*Shpg. Chge. 25c per 50 ft.*
Daylight loader with 50 ft. Adox film $7.98

A DREAM COME TRUE! POCKET ELEVATING STYLE TRIPOD

Model EL-8P $8.66 INCLUDING PANHEAD

The two most desirable features incorporated into one tripod:
8 sec. pocket size (only 11") and (8" rise) elevator action, with a positive lock. Ribbed top section, chrome plated brass legs extend to 44" (+ elevator), single action 90° tilt and panhead—ideal for every movie, twinlens, 35mm fan. A $20.00 value. *Shpg. Wt. 3 lbs.*
Luxurious Leather case $1.79 extra.

CLEARANCE SALE ON FINEST QUALITY METAL EXTENSION TUBES

SAVE UP TO 75%

5 pc. Set, 3 tubes, 2 brass adapters, for Kine Exakta, Exa, reg. $9.95 ..... $4.98
7 pc. Set, for Praktiflex, Praktica, Pentacon, Contax S, reg. $5.95 ..... $3.98
3 pc. Set, for Leica, Canon, reg. $5.95 ..... $2.49
FOCUSING TUBE, incl. adapters, for Kine Exakta, Exa, reg. $9.95 ..... $5.95
FOCUSING TUBE for Praktiflex, Praktica, Pentacon, Contax S, reg. $9.95 ..... $5.95
FOCUSING TUBE for Leica, Canon, with distance scale engraved, reg. $9.95 ..... $5.95

Sh. Ch. per set 15c

Nothing like it for less than double!
20 FT. REMOTE SHUTTER RELEASE

Gently acting through airpressure. Vinyl hose, chrome cylinder, valve and hose connector to fit virtually any camera. $3.98

30 FT. MODEL $4.98 | LEICA MODEL 25c EXTRA | *Shipping Charge 25c*

FOR THE 8MM & 16MM MOVIE FAN

SAVE 40%

ALL-METAL PORTABLE *Action* EDITOR *8mm* for $23.95

$26.95 for 16mm

Streamlined and most modern editor provides large, bright 2"x3" projected image in full motion. All-steel automatic splicer has built-in scraper. 'Fold-away' rewind arms make for extreme compactness.

Deluxe Model, with exclusive focusing and framing controls, and luxurious carrying and storage case, only 13"x12"x8".

Shpg. Wt. 10 lbs. 8MM MODEL Reg. $45. $28.95 | 16MM MODEL Reg. $50. $31.95

4 pc FAMOUS MAKE 8mm EDITING OUTFIT $10.95

A value like never before!

SAVE $10.55

Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? *Sh. Wt. 6 lbs.*
Same outfit, but with automatic splicer $12.95

SUPER DELUXE 8mm EDITOR

$14.95 Same viewer

rewinds as above, but with automatic splicer, plus metal base—a $26.00 5 pc. set. *Sh. Wt. 6 lbs*
Same outfit, but with new Folding Rewinds, for maximum compactness $16.95

8mm PROJECTION EDITING VIEWER

You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance. $6.95
Shipping Weight 2 lbs.

CINE TITLER

REG. $5.95 — For 8mm & 16mm — $3.59

SAVE 40%
Titles add action, provide continuity for your movies! Yet making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles—an instruction booklet accompanies every titler.
If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor
Shipping Weight 4 lbs.
Titler alone $4.64
Light Attach. for Titler $3.95

8mm ACTION VIEWER

$16.89
• Projects brilliant 2 x 3" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion. A viewer which makes editing a real pleasure. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movie fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it!
16mm Mod $17.95
Sh. Wt. 4 lbs.

METAL REELS and CANS from 20¢

	REEL OR CAN	REEL OR CAN	SETS
8mm 200 ft.	11 for $2.95	100 for $20.00	6 for $2.99
8mm 300 ft.	9 for $2.95	50 for $15.00	5 for $2.98
8mm 400 ft.	9 for $3.49	50 for $17.50	5 for $3.49
16mm 400 ft.	8 for $2.99	50 for $18.50	4 for $3.89

Approximate Shipping Weight, per 5 sets. 5 lbs.

8MM POCKET TITLER and CLOSEUP DEVICE

$4.95 SAVE 50%

FREE WITH POCKET TITLER: 20 Titling Cards, 10 color slides!

Makes any title on the spot, catches those otherwise impossible closeups of flowers, insects without any need to measure or focus, reproduces 35mm Kodachromes on 8mm film! Completely collapsible, with precision ground lens, the Pocket Titler screws directly into 8mm Brownie, or into Tiffen "C" adapter ($1.25 extra for any camera) or Ser. IV adapter.

Name make, model, speed lens or adapter when ordering. Shpg. Chge. 30c.

PORTABLE CRYSTAL-BEADED 30 x 40 TRIPOD SCREEN

LOWEST PRICES EVER

$7.69

- Crystal-beaded Pyroxilyn surface.
- Screen raises and lowers on elevating rod, assuring positive alignment.
- Carrying handle sets automatically for balanced carrying.

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans. Metal can has beautiful scratch-resistant finish. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Sh. Wt.
30"x40"	7.89	10 lbs.
40"x40"	9.18	11 lbs.
37"x50"	10.84*	14 lbs.
50"x50"	12.97*	15 lbs.
52"x70"	24.98*	

40 x 40 SILVER TRIPOD-SCREEN $12.95

*Shipped Railway Express

LENS CONVERTER SETS FOR EXAKTA, PRAKTIFLEX, PENTACON, ETC.

90MM to 135MM ..... $ 9.95
135MM to 225MM 14.95

Set contains needed extension (between camera and your present telephoto) and added lens element, to fit filterholder. NO installation, no changes on your present lens. When ordering, name your camera, lens to be converted; state if diaphragm is pre-set, regular, or automatic. State Series filterholder you have—or add $2.00 to prices above.

SAVE 50% ON COATED SCREW-IN FILTERS

85C — YELLOW — SKYLIGHT 1A

To reduce our overstock on these popular colors and sizes, we are offering this unique saving for a short period—offer may be withdrawn without notice.

For Signet, Bantam RF, For Contaflex, Contessa, For all Retina models, For Argus EA, Realist 35 — $1.69 ea. | all three for $4.49

For Leica Summitar, For Summicron, Leica M3 lenses, For 58mm F.2 Biotar (non-preset), 50mm F.2.8 Tessar preset (on Exakta, Praktica, etc.), For Rolleiflex, Rolleicord, Autocord, Yashica bayonet. — $2.19 ea. | all three for $5.99

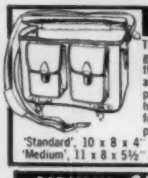
COILED FLASH CORD $1.98

- New available for most shutters. *Sh. Chg. 10c*
- Coiled cord extends to 5 ft., yet coils up without effort to only 7".

So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Heiland, FR, III, Graflex, etc., and prong-type for Kalart to fit Compur, Prontor S, ASA (Kodak), Solenoid, Argus C3, C4, C44, Realist, Praktiflex, Exakta, most other synchro. terminals.

NEW COILED CORDS: Rollei Lock, Nikon S-2, Canon, Leica 3F, M3, Signet 40 $2.25 *Name gun, camera when ordering*

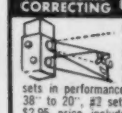
SENSATIONAL SAVINGS ON
TWO-POKET PIGSKIN GADGET BAGS



The new Spiratone Two-Poket Genuine Top-grain Pigskin bags are really what you wanted: they have handy wrap-around zippers, adjustable straps with shoulderpads, zippered filter pocket inside cover, chrome hardware, tripod holders on the bottom and two outside pockets for easy separation of accessories. And the prices are lower than those of plastic bags!

'Standard', 10 x 8 x 4" ....$6.89 | 'Giant', 12 x 9 x 6" 10.99
'Medium', 11 x 8 x 5½" 8.89
Shipping Weight 2 lbs.

PARALLAX CORRECTING
CLOSE-UP SETS $2.95 BOTH for $5.79 EA.



Perfect portraits and close-ups every time — sets fit cameras without any adapters, are guaranteed to equal $20.00 sets in performance. #1 set focuses from 38" to 20", #2 set from 20" to 13". Low $2.95 price includes 2 close-ups lenses, prism. Leather case, single 39c, double 69c.
Shipping Charge 10c

BAYONET MOUNT for Rolleiflex (1:3.5) Rolleicord, Minolta Autocord, Yashica C, LM
SLIPON MOUNT for Ciraflex, Yashica A, Graflex 22

TIME EXPOSURE & DELAYED ACTION NOW ADDED TO EVERY CAMERA

NEW 1957 MODEL **SELFTIMER** $2.99

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in famous x-synch shutter, 8 speeds—1 sec. to 1/300th. Another Leitmeyr-made wideangle lens, 65mm f:6.8, covers about 85 degrees on the 2¼ x 3¼ negative. Shutter has delayed action, cable release socket, alone a $20 value. Lensboard for Graphic (state model) $2. SV-MX full synch shutter $4.00 extra.
Shipping Charge 25c

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome — allow for extra handling charges.

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When ordering accessories, be sure to name your camera, lens, shutter!

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pressive part of a child's features. If I want a soft picture, an ethereal feeling (only for females, please) I slip a Rollei No. 1 over the lens—astonishingly simple—but it produces dramatic results flattering to any age.

Another attachment often neglected by users of 2¼x2¼ reflexes is the portrait lens. It's fun to move in close! From 20 to 12 inches with Portra lens 2+ on the taking lens and 2+ lens combined with parallax correction on the viewing lens. Again, you see what you are actually taking. This intimate view is an exciting part of portraiture—to catch the sparkle in the eyes, the shy smile, or whatever is the best feature of your particular subject. Of course this rather casual approach to close-up photography has its drawbacks; you can expect to throw out a high percentage of shots (film is cheap compared to the energy and emotion expended during each session) and the extremely shallow depth of field makes sharp focusing difficult. I try to focus on the eyes. For me, if the eyes are sharp, the picture is successful. I defy anyone to measure with a ruler the distance from subject to camera lens for orthodox close-up photography unless the subject is a still life, and there is nothing still about my subjects!

The camera I use for close-ups is a battered Ciroflex. It looks fairly respectable with the addition of a little black shoe polish and dull-black paint to its worn parts. My husband presented it to me as a Christmas gift six years ago. With it I was lucky enough to win several national amateur contests, and then drifted into a career in professional photography. I have often thought that he wished he had given me a pair of binoculars instead. Aside from the fact that the groundglass of the Ciroflex is hazy with the accumulation of salt spray and hayseeds, the pictures that it turns out are still my favorites.

Color is practical with a 2¼x2¼ camera too. You have the choice of the reversal process from which positive prints are made or brilliant transparencies, small enough to be projected for home viewing but large enough to be acceptable to many editors.

I'm glad I wasn't asked to write about why I like a 120 camera in "25 words or less." There are just too many reasons why I think this versatile camera is perfect for shooting informal portraits of children outdoors.—

CHALLENGE!

MATCH YOUR SKILL WITH THE PROS ON A NEW ASSIGNMENT:

"ROMANCE"

DEADLINE: JUNE 15

Last month we published the results of our first **CHALLENGE!** theme—"Excitement." You saw how professional Esther Bubley handled this subject as well as some of the best work submitted by our readers. In next month's issue you will see the result of Tosh Matsumoto's approach to our second theme: "Still-Life with Musical Instrument," and likewise a selection of shots by our readers who rose to the same **CHALLENGE!**

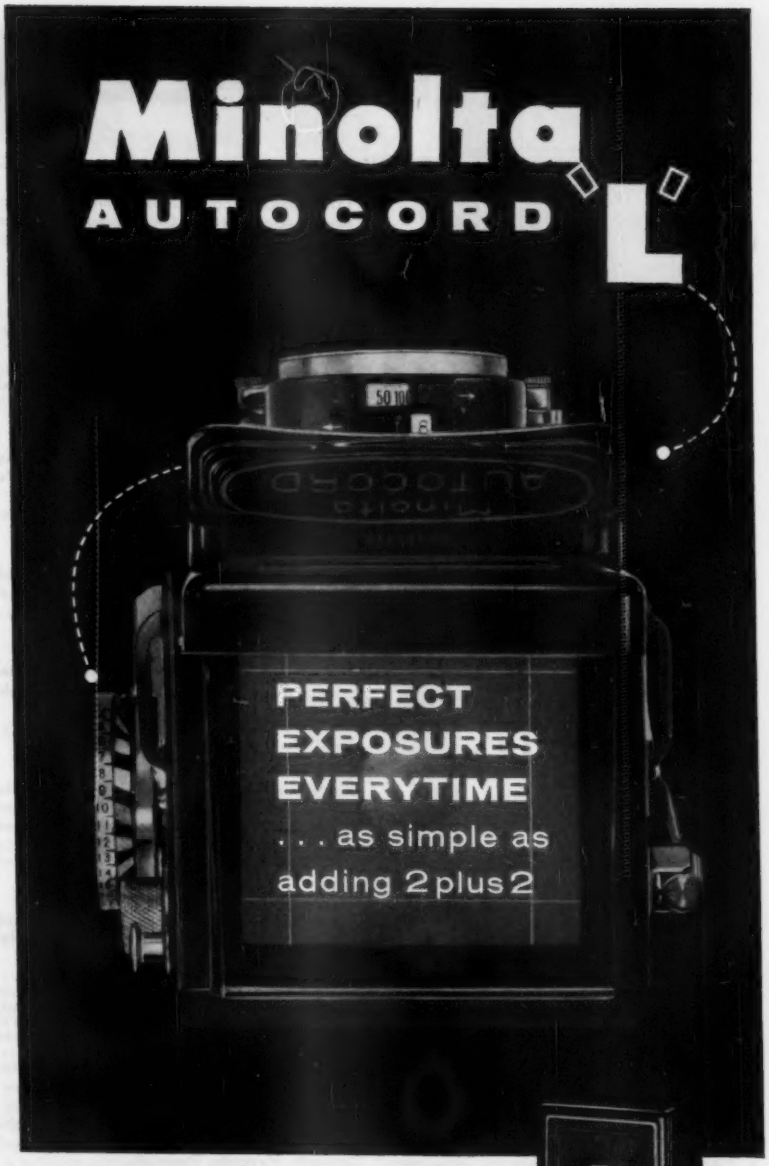
The new **CHALLENGE!** (open for entries until June 15) is on the theme "Romance." The pro we have assigned is Peter Sahula and you can match your photographic wits and skills with his.

Just what is suggested by the theme, "Romance"? Well, it is certainly not our purpose to give you specific picture locations and detailed instructions on this or any other **CHALLENGE!** theme. But perhaps we can help you to avoid cliches by proposing two broad approaches to the subject. The first would be to take an obvious image involving "Romance" such as a kiss or embrace or a landscape with a young woman. With an old-hat subject, your problem is to give new vigor by means of a different point of view or a different level of tastefulness and beauty or an incisive mood, perhaps. The second possible approach is to search for "Romance" in the larger sense of action, adventure, poetry, idealization. Let your imagination be your guide to new images, new concepts.

The important thing about **CHALLENGE!** is that it is its own reward—creativity, not competition is its end. So good luck on "Romance!"

A reminder on the rules: For each picture selected to appear with the pro's work we will pay $25. Anyone—pro or amateur—may enter but no entries can be returned. Black-and-white prints only, preferably 8x10 minimum size.

Please mark all prints plainly on their reverse side with your name and address. Send them to **CHALLENGE!** POPULAR PHOTOGRAPHY, 366 Madison Avenue, New York 17, N. Y.—



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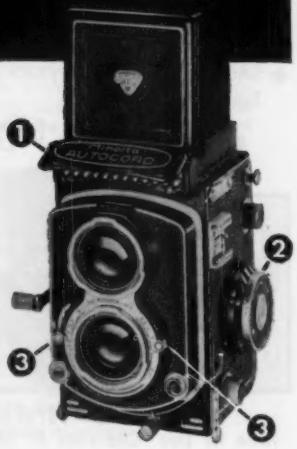

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CALENDAR OF EXHIBITIONS

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19th Annual Finger Lakes Salon of Photography*, Auburn Camera Club, Auburn, New York.
On exhibit at Cayuga Museum of History and Art, Auburn from June 1 to June 30, 1957.

12th Columbus International Color and Nature Slide Exhibition*, Columbus Color Camera Club, Columbus, Ohio.
On exhibit at Battelle Memorial Institute on June 7 and at Delaware High School, Delaware, Ohio on June 15.

The 27th Midland Salon of Photography*, Dudley Photographic Society, Dudley, Worcestershire, England.
On exhibit at Art Gallery, Dudley, from June 15 to July 13, 1957.

Winnipeg All Canadian Salon*, Manitoba Camera Club, Winnipeg, Manitoba, Canada.
On exhibit at Winnipeg Arena, June 22 to June 29, 1957.

41st Scottish Salon of Photography, Ayr Photographic Society and The Scottish Photographic Federation, Ayr, Scotland.
On exhibit at Carnegie Library, Ayr, June 22 to July 20.

8th Annual Southwest International Exhibition of Photography*, Southern California Association of Camera Clubs La Mesa, California.
On exhibit at Southern California Exposition and San Diego County Fair from June 28 to July 7, 1957.

South Shields International Exhibition*, South Shields Photographic Society, South Shields, Co. Durham, England.
Closes June 6, 1957.
No entry fee, four prints allowed.
On exhibit at Public Library, South Shields from July 6 to July 27, 1957.
For information and entry blanks, write E. C. Thorburn, 156 Coleridge Avenue, South Shields, Co. Durham, England.

9th International Exhibition of Photographic Art, The Society of Pictorial Photography in Denmark, Havdrup, Denmark.
Closes June 20, 1957.
Entry fee $1, four prints allowed.
On exhibit at Charlottenborgs Art Gallery, Copenhagen, August 4 to August 25, 1957.
For information and entry blanks, write Aage Remfeldt, Society of Pictorial Photography, Havdrup, Denmark.

3rd International Salon of Photographic Art, The Amateur Photographers Club, Frankfurt, Germany.
Closes July 1, 1957.
No entry fee, four prints allowed.
On exhibit in Frankfurt, from August 31 to September 8, 1957.
For information and entry blanks, write Carl Seitz, Loreleystrasse, Frankfurt A. M.—Hochst, Germany.

6th Santa Barbara International Salon of Nature Photography*, Channel City Camera Club, Santa Barbara, California.
Closes July 10, 1957.
Entry fee $2, prints, $1, slides. Four prints and or slides allowed.
On exhibit in Santa Barbara, from July 14 to July 24.
For information and entry blanks, write Dr. Walter H. Pinkham, 1736 State Street, Santa Barbara, California.

17th North American International Photographic Exhibition, The Sierra Camera Club, Sacramento, California.
Closes July 26, prints, August 8, 1957, slides.
Entry fee and number of prints on request.
On exhibit California State Fair and Exposition from August 28 to September 8, 1957.
For information and entry blanks, write Grant Duggins, California State Fair and Exposition, Box 2036, Sacramento, California.

24th International Photosalon Iris, Antwerp, Belgium.
Closes July 31, 1957.
Entry fee $1, four prints allowed.
On exhibit in Antwerp from September 21 to October 7, 1957.
For information and entry blanks, write Gen. Secr. L. Verbeke, 435 Lakbors Ave., Deurne-Antwerp, Belgium.

International Photo Exhibition at Moenchengladbach, "Lichtbildfreunde der VHS Moenchengladbach," Moenchengladbach, Germany.
Closes August 1, 1957.
No entry fee, four prints and/or six color slides allowed.
On exhibit in Moenchengladbach from September 7 to September 15, 1957.
For information and entry blanks, write The Secretary, International Photo Exhibition 1957, % Mr. Guenter Feiter, 21 Arminiusstrasse, Moenchengladbach, Germany.

18th Annual International Salon of Pictorial Photography and 4th Annual International Colour Slide Exhibition*, The Pacific National Exhibition, Vancouver, Canada.
Closes August 2, 1957.
Entry fee $1.50, four prints and/or color slides allowed.
On exhibit at Pacific National Exhibition, Vancouver from August 21 to September 2, 1957.
For information and entry blanks, write Salon Secretary, Pacific National Exhibition, Exhibition Park, Vancouver 6, B.C., Canada.

Evergreen Empire Exhibition of Color and Nature Photography*, Evergreen Camera Club, Seattle, Washington.
Closes August 5, 1957.
Entry fee $1, four slides allowed.
On exhibit at Kitsap County Fair, Bremerton, Washington from August 22 to August 25, 1957 and in Seattle, August 29 and September 5, 1957.
For information and entry blanks, write George T. Wicklund, Evergreen Empire Exhibition, P. O. Box 5142, Seattle 7, Washington.

2nd Penang International Exhibition of Photography*, The Penang Pictorialists, Penang, Malaya.
Closes August 10, 1957.
Entry fee $1, four prints allowed.
On exhibit at Hin Company Ltd., Penang, from September 8 to September 15, 1957.
For information and entry blanks, write Chan Eng-Hock, P. O. Box 268, Penang, Malaya.

2nd Exhibition of Photographic Art, Helsingfors, Finland.
Closes August 19, 1957.
Entry fee on request, four prints allowed.
On exhibit in Helsingfors August 27.
For information and entry blanks, write F. Hackman, 22 A 23 Mecheling, Helsingfors, Finland.

Northwest International Exhibition of Photography*, Western Washington Fair and Northwest Council of Camera Clubs, Puyallup, Washington.
Closes August 31, 1957
Entry fee $1, four prints allowed.
On exhibit at Western Washington Fair, from September 14 to September 23, 1957.
For information and entry blanks, write Western Washington Fair Association, Puyallup, Washington.—►

Rangefinder

(*Continued from page* 62)

walked out with $1,500 worth of photographic equipment—and he neither stole it nor paid for it. He just happened to be the hundred millionth customer in Willoughbys 59-year history. The store cooked up the elaborate promotional gimmick with the aid of an electronic computer (to count purchases), an armed guard (to keep the machine's secret), and a hi-fi amplifier (to blare forth Dixieland music in Hersh's honor when the computer hit 100,000,000).

Supreme Court Justice William O. Douglas is a photojournalist of no mean

ASMP'S ROTKIN, JUSTICE DOUGLAS
Pro honor for an amateur.

accomplishment in his spare time, as we once pointed out in POP PHOTO *(Oct., 1952). Now the American Society of Magazine Photographers has recognized his camera work by making him an honorary member. It's no "throwaway" honor, either; there are only two other such members: Edward Weston and Edward Steichen. ASMP president Charles E. Rotkin made the presentation in Washington.*

Pictures on exhibit: "The Interpretative Photography of Lewis W. Hine," classic works of the late great camera sociologist, at George Eastman House, Rochester, N. Y., closed May 13. . . . National Intercollegiate Photo Salon, Wisconsin State College, Eau Claire, through Oct. 15. . . . "Madonnas and Marketplaces," Mexico in color, by Ellen Auerbach and Eliot Porter, Limelight, New York, closed May 19. . . . Harry Callahan, A Photographer's Gallery, New York, closed May 31.

Volunteer Service Photographers, Inc., is an organization devoted to rehabilitation of the hospitalized and handicapped through the development of photographic skills. One of its fund-raising activities is an annual tugboat cruise around New York harbor, offering camera enthusiasts a chance to make pictures in the world's greatest seaport. This year's cruise was

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Don't let distance from your subject stop you from shooting! Whether you are photographing the Empire State Building or a mountain from miles away, sports or other events from a grandstand, a subject across a park, a bird's nest from the ground or a parade over the heads of crowds, a Kilfitt Basic Kilar, like a telescope, will bring your subject closer to your camera without your moving a step ... and give you utmost versatility and economy in the bargain. The Basic Kilar mount is ingeniously designed so it will fit virtually all your miniature and movie cameras*, even if they are different makes, by a simple change of adapters.

A Kilar will magnify the image of a distant subject to recognizable size without sacrificing the slightest quality. The Kilfitt name on the lens is your assurance of finest resolution and manufacturing skill. The Kilars are lightweight, highly color corrected lenses unsurpassed for critical sharpness. Each long Kilar comes with a test plate photographed with that lens — indisputable proof that you are getting finest quality!

*All long focal length Basic Kilars are designed specifically for 35-mm. (24 x 36-mm.) and smaller negative sizes but may be used with 2¼ x 2¼ cameras. Adapters are available for Alpa, Contax-S, Contax-D, Exakta, Hexacon, Pentacon, Praktica, Praktiflex, Rectaflex; Canon, Contax, Leica, Nikon and all cameras with Leica threading; Hasselblad; Arriflex, Cine Kodak Special and all C-mount cameras.

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Imagine the versatility! 7x magnification with finger-tip focus control. . . . Ground Glass coupled viewfinder for Leica, Argus, Retina, etc., and 8-16mm movie cameras. You follow – and focus – fast action with straight-on viewing . . . no mirrors, no complicated reflex housing. Best of all, you get sharp pictures *every* time!

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held on May 25, and a fine and salty time was had by all.

Back to IPEX for a moment. One of the many picture exhibitions there was one of the work of young German photographers, between the ages of nine and

DOROTHEE KALINOWSKI
A pretty photographer's pretty model.

21. One of the pictures we liked best in the show was this one by 20-year-old Dorothee Kalinowski of Muelheim/Ruhr. What makes it seem even better is that Dorothee was her own charming model.

We have two film festivals to bring to your attention. The first is a little beyond your reach unless you're just leaving for Europe; it's in Berlin, from June 21 to July 2, and its equivalent of U. S. "Oscars" will be Golden and Silver Berlin Bears. . . . The other festival is in the amateur league, to be held in Seattle under the auspices of the Washington State Movie Council, August 3-4. It's tied in with many other vacation attractions of the Pacific Northwest, and if you're heading that way, write for details to J. W. Crock, 3803 Eddy St., Seattle, Wash.

New York's venerable (born in 1884) Camera Club has lately concluded what it believes to have been the first member's exhibit of color prints on Type C paper in the U. S. The pictures in this show were the work of Ralph Warren and Ella Appele.

Manufacturers of Argus cameras are currently sponsoring a Safari Contest for color travel pictures made with Arguses (or Argi?). Top prize is a 15-day safari to Europe for two, via Sabena. To kick off the event, Argus sent a team of two amateurs and two professionals to the Belgian Congo, and they came back with 2,000 color slides and 3,000 feet of movie film—which should give prospective contestants an idea of what's expected of them!

Another brief safari back to IPEX, this time for the sake of a pretty girl. She's

CAROLE MICHELSON & NPPAERS
At IPEX, queen for a day or two.

Carole Michelson, chosen from 20 finalists to be Queen of the National Press Photographers Association convention, held in conjunction with the big international show.—

Answers to Popular Photography Quiz on page 52

1 Makes color-separation negatives. This camera, the National one-shot camera, is used by *The New York Daily News*. Filters inside the camera break up light coming through the lens into red, yellow, and blue, which are recorded on separate sheets of film. These are used for making engraving plates for color reproduction.

2 Soft-working developer. Mixed, these chemicals and water make up D-23, a fine-grain developer.

3 Electronic tube designed for dental close-up work. This light is made by the Speedlight Center in New York.

4 A fault that occurs when taking and viewing lenses of a camera do not "see" the same thing.

5 A measurement of contrast in a print or negative.

6 A red filter was used. Note that the only great change occurred in the color of the child's dress.

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8 MOVIE

ONE

Hobbies. They're as American as hot dogs and baseball and few households are without them. Youngsters will be especially proud and encouraged to have their hobbies, no matter how simple, filmed. Show the different stages of model-building or flower-growing (using the single-frame method, you can have a bud blossom before your eyes) or pan over several displayed collections—shells, models, stamps, coins, dolls, soldiers, etc. And have you thought of filming the steps in a do-it-your-self project involving the family? Whether it's building a rowboat or adding a room to the vacation bungalow, shots of the family at work, demonstrating what they can accomplish, will give you satisfying footage.

TWO

→

Walk in the country. A hundred yards of country road and surrounding area, plus one or more lively, curious youngsters, are enough material for several reels of film. Basically, there are two ways of approaching this and most similar situations: catch-as-catch-can or with iron-clad direction. Using the first method, the photographer depends on chance, anticipating the countryside behavior of children, and some fast foot work. His reward could be highly sensitive footage. Direction will produce more solid action per foot, but risks getting a stilted quality. What is there to shoot on a walk? Here are a few ideas: tree-climbing, flower-finding, butterfly-chasing, hide-and-seek in tall grass.

THREE

Evening at home. List the evening games and activities your family likes; then decide which are the most feasible for filming and once you start shooting, be prepared to deviate from your shooting plans should events take an unpredictable but more interesting turn. It goes without saying that the play is best kept natural and spontaneous; let the fun run its course and let your cast's imagination supplement yours. Other than games and the like, don't overlook recording the simple, spontaneous, intimate moments that occur in every family: daddy's homecoming, putting the young—and sometimes stubborn—ones to bed, story-telling—all the special rituals performed in your family. They'll be treasured later.

FOUR

→

Birthday party. They write their own script and—because children get wrapped up in games, presents, and all that cake and ice cream—are a particularly good source of lively, spontaneous action. You'll know in advance pretty well what the order of activities will be so you can plan your shooting and lighting to some extent. You may want to build a theme around one particular birthday present, getting a shot of the child's initial delight and reaction to the gift, his eagerness in trying it out immediately, and then following up with his later, more adept, enjoyment of it, thus making a little story of it all. The gift might be a sled, a rocking horse, a pair of skates, a catcher's mitt, or a scale-model kit.

IDEAS FOR SUMMER SHOOTING

FIVE

Seashore. Visiting here in season, you'll not be at a loss for subject matter. All this world is a stage and all the players actively reacting to nature and to each other. Just shooting at random what intrigues you will fill many dozen feet. If, however, you want to exercise your producer-director talents, round up some female small fry and stage an impromptu beauty contest; merchandise from a nearby refreshment stand will provide sufficient awards and you'll get some delightful and amusing results. And don't overlook the shore off-season. The contrast of lonely sands and surf with noisy, frantic summer activities will contain a mood and atmosphere needing no human subject.

SIX

Rainy day outdoors. This idea might immediately strike you as one to be dismissed and good only for keeping you snugly indoors close to the TV set. But think of it as a challenge to bring out the Hitchcock in you—to recreate the mood and feeling typical of a rainy day, to capture the offbeat and unusual. Waterproof your youthful subjects and go out to have fun. Catch the reaction of the smaller fry when the first unaccustomed splash of cold raindrops meets their upturned, inquisitive faces. Make up simple games for all to play. Let them explore the depth of a puddle with a finger, toss in a pebble and count the ripples, sail tiny boats on the sudden streams; and just let them be themselves.

SEVEN

Kiddies in the kitchen. What do little girls love (and some little boys too)? To play in the kitchen just like mommy does. Young children, known for their inherent relatively short interest span, can "pretend" by the hour when absorbed with grown-up utensils like pots and pans. They'll be especially delighted if they can mix some real, though simple ingredients, with adult help. You can film each step of easy cookiemaking, and don't forget to show the end result, even if you have to substitute store-bought ones in case of failure. Cooking isn't the only kitchen activity, of course. Youngsters truly love to wash dishes when "permitted" and a tiny tot on a stool, facing a mound of soapsuds and dishes makes for amusing footage.

EIGHT

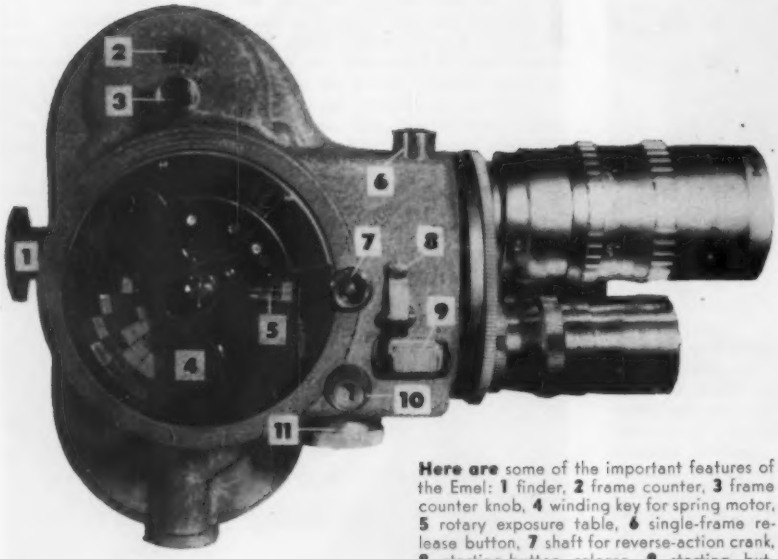
Playground. Lots of lively action here, though you may want to spark it yourself with tossed ball, a suggested game, building in the sand, a race across the pool, a contest among a young group of high or fancy divers or swimmers. Let one youngster run through his paces on the playground equipment: how high can he swing, how clever is he on the rings, how agile on the horizontal bars. If you have a baby subject who's going for his first swing or first dip in the pool, that's something well worth recording. Maybe you'll just want to shoot some action as it happens, without any direction or interference from you. Sit casually at a distance, pretending to examine your camera, then move in unobtrusively, shooting away.

NEW 8-mm TURRET CAMERA

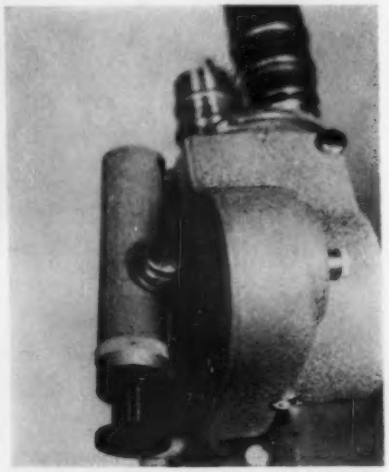
The Emel, a French professional-type camera, is available for the first time to American amateurs.

By ALLAN GREEN

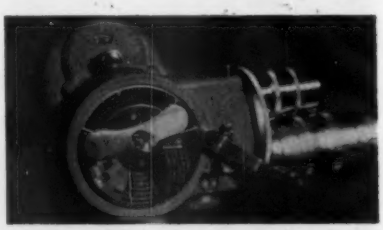
Photographs by the author



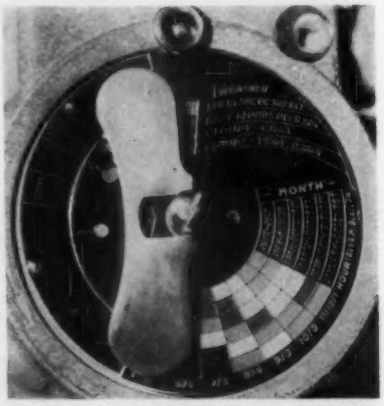
Here are some of the important features of the Emel: **1** finder, **2** frame counter, **3** frame counter knob, **4** winding key for spring motor, **5** rotary exposure table, **6** single-frame release button, **7** shaft for reverse-action crank, **8** starting-button release, **9** starting button, **10** speed indicator, **11** speed selector. This model is the C-93A Pro Turret-master.



To correct for parallax on zoomfinder, knob on finder adjusts from infinity to 10 inches.



Hand crank allows for rewinding of film or for manual forward operation of camera.



Accurate exposure calculator allows for time of day, month of year, and weather condition.

THE new Emel 8-mm camera, manufactured by the Emel Establishment, Paris, France, offers the amateur movie photographer features which previously were available only on professional cameras. Although the Emel has been available in Europe this is the first time American movie makers have the opportunity to buy either the single-lens- or three-lens-turret models.

A very important feature is the viewfinder. It is a precision calibrated zoom-type ranging from 6.25 to 50 mm. The viewfinder image remains clear, brilliant and sharp at all positions.

As far as the parts used in making the camera are concerned seventy percent of them are Swiss-made.

A highly accurate frames-per-second regulator which is graduated from lock (0) to 64 fps is built into the Emel. The main reason for this accuracy is to be found in a heavy Swedish-made steel-spring drive which delivers a constant power torque to the speed governor. This uses only a portion of the power. (Full wind runs six feet of film through the camera.)

Perhaps the most ingenious device on the Emel is the exposure calculator positioned on the side of the camera. It is designed for use with film that has an ASA 10 rating. (Most popular color films have this rating.) To test the accuracy of the calculator, color tests were made with two professional photoelectric meters under a variety of light conditions. The results, when compared with the Emel's calculator, completely agreed with the professional exposure meters. To make exposure easy to determine, the calculator is printed in different colors, each of which indicates some information such as month of year, hour of day, and thirteen different weather conditions.

The shutter release has a unique "lock-unlock" button which was designed to help eliminate the jerk that often comes with taking the finger off the release. Just light pressure on this button will stop the run of the camera.

In addition, the Emel also has an accurate single-exposure button which is easily used for stop-motion and animation work. The single-frame button is located on top of the camera.

The camera can be hand-cranked backward or forward. This is especially useful when lap dissolves, fades, double exposures, and different types of trick photography are required. To insure accurate

(*Continued on page* 130)

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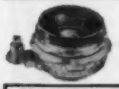

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SOUND EFFECTS FOR HOME MOVIES

Photographs by Thomas J. Kraner

After screening his large collection of professional sound effects, Charles Michelson put together three 78-rpm records especially for amateurs. In the album called "Sound Effects From Real Life," he has included "the most-often used sound effects."

Whether you have sound-striped films on use or a tape recorder, this album can add reality to your movie shows. Should you not have footage to match the different sounds, you can shoot film to fit the effects.

Here is a record-by-record breakdown of the album:

1. Church bells, traffic, Niagara Falls, surf, countryside, carnival, Halloween, Christmas and a parade.

2. Birds, baby cry, lion and leopard, water splashes, steamer sailing, playground, storm, applause, horserace, and a crowd.

3. Farmyard, hoofbeats, sheep, pigs, dog, steam engine, diesel engine, police car and motorcycle, fire engine, and an airplane.

Michelson, who has approximately 10,000 true-life sounds in his professional file, used primarily by radio, television, and movie studios, tapes most of his effects using a parabolic microphone, and then transfers them to disks. The microphone, which is saucer-shaped, allows Michelson to concentrate on specific sounds and eliminate noises.

During World War II, one of Michelson's sound effects helped in winning a battle. His recording of 16-inch naval guns, played from rafts off the North African coast, gave Field Marshal Rommel the idea that a counter offensive by sea was being waged against him.

Sometimes Michelson deliberately goes after a particular sound. However many times he just stumbles upon something which he thinks is worth recording. For either situation he is fully prepared. For scheduled recording sessions, his equipment consists of a large professional tape recorder and a stop watch. The latter guides him in his run-throughs or rehearsals. For recording in the field, he generally uses a battery-operated tape recorder which is always kept in his car.

Here is the jacket from Charles Michelson's three-record amateur-movie sound-effects album, which can be purchased for $2.98.

His complete professional file contains sounds ranging from those coming from an adding machine to those from a zoo. If you find that you need certain effects not in the album you can have your choice of: one typist or a whole office pool, human screams in six different varieties, 28 kinds of wind, 14 types of warfare, 13 types of crowds, 12 sounds of general confusion, 11 varieties of ghost effects, 8 types of night noises—and even motion-picture machine sprocket effects at 16 and 24 frames per second—and many others.

If you're real fussy about amusement park shooting-gallery sounds, you can get sounds *with* or *without* various-toned gongs or the blowing of old klaxon auto horns.

The amateur album, which sells for $2.98, will be followed shortly with recorded mood music.—

Listening to a playback on one of his many pieces of tape-recording equipment, sound producer Charles Michelson checks for quality.

In his New York City office Michelson is surrounded by sound-recording equipment and more than 10,000 true-life sound effects.

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Star D-20 Conquest	15.25
Star D-22 Comet	16.95
Star D-Continental	12.95

KODAK COLOR FILM

Buy Three Rolls and Save

		3 ROLLS
35mm Kodachrome, 20 exp.	5.55	4.44
35mm Kodachrome, 36 exp.	7.80	6.04
35mm Ektachrome, 20 exp.	5.55	4.44
8mm Kodachrome, 25 ft. roll	7.20	5.75
8mm Kodachrome, 25 ft. magazine	11.25	9.30
16mm Kodachrome, 50 ft. magazine	21.45	14.75
16mm Kodachrome, 100 ft. roll	3.75	17.15
620 or 120 Kodacolor	3.75	3.00
620 or 120 Ektacolor	3.00	3.00
828 Kodachrome	3.75	2.40

Original Factory Cartons. Guaranteed fresh dating. Genuine Eastman Kodak factory packed film. Not reloads.

Brand New!

MOVIE LENSES

High Precision Coated Lenses

1/2" f:1.9 Stf, Foc.	19.95	12.95
1 1/2" f:1.1 Tele, Foc.	89.95	59.95
1 1/2" f:1.5 Tele, Foc.	42.50	24.95
1 1/2" f:1.9 Tele, Foc.	29.95	17.95
1 1/2" f:2.5 Tele, Foc.	19.95	12.95
7.5mm f:1.4 W/A, Foc.	59.95	39.95
6.5mm f:1.9 W/A, Foc.	49.95	24.95
7mm f:2.5 W/A F. F.	19.95	13.95
1" f:0.95 Std. Foc.	175.00	129.95
1" f:1.5 Std. Foc.	54.95	37.95
3" f:1.5 Tele, Foc.	89.95	59.95
3" f:2.5 Tele, Foc.	42.50	23.95
3" f:1.9 Tele, Foc.	49.95	32.95
15mm f:1.5 W/A, Foc.	79.95	54.95
17mm f:2.7 W/A, Foc.	34.95	19.95

EVERY LENS GUARANTEED

BRAND-NEW

DE JUR 8MM TURRET MOVIE CAMERA WITH 3 LENSES

Best movie buy anywhere. Precision U. S. made movie camera with 8 speeds including slow motion. Parallax corrected. Optical Zoom viewfinder. Drop-in loading. Easy to operate. Guaranteed for life.

1/2" Std. f:2.5
7mm Wide Angle f:2.5
1 1/2 Telephoto f:2.5

Reg. $169.40

ONLY **99.95**

Same outfit with 3 f:1.9 lenses

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RICOH "35"

The Only 35mm Under $50 with TRIGGERMATIC ACTION

(almost as fast as taking movies!)

MORE LUXURY FEATURES:

45mm f:3.5 lens • Big-image single-window viewfinder/rangefinder • FX shutter to 1/200th sec. & B. • Sturdy lightweight aluminum body • Body shutter release, and all for just . . .

RICOH 35 PROFESSIONAL OUTFIT
- Ricoh 35
- Flash Gun $59.95
- Leather Case

RICOH 35 CAMERA $47.50

For free booklet, write:

RIKEN OPTICAL INDUSTRIES, Ltd.
521 Fifth Avenue, New York 17, N. Y.

PHOTO TIPS—
SHORT CUTS TO BETTER PICTURES

Handy Backsplash

A length of vinyl sheeting taped under and in back of solution trays when in use will serve to protect walls and other surfaces against splashing of photographic solutions and chemicals. It's particularly useful when kitchen or bathroom must be utilized for darkroom purposes. The sheeting is soft, pliable, and inexpensive, easily and quickly cleaned with a damp cloth, can be folded compactly, requires minimum of storage space.—*R. & J. Capotosto, Flushing, N. Y.*

Scissors Serve as Clamp

Replacing tiny screws in equipment when necessary can be an exasperating experience; the screws are too small to be held steady by fingertips, and they wobble and topple over before they can be secured with a screwdriver. This difficulty can be overcome by using a pair of small scissors, as shown here, with blade points spread just enough to grasp the screw right above the threads, holding it firmly until it can be affixed in place.—*K. Bronaldo, Chicago.*

Protection for Eyeglasses

An extra eyeglass case fastened to the tripod, as shown here, will prove very convenient for the photographer who requires eyeglasses for close work only (which includes reading camera scale and shutter setting) but finds them a nuisance when looking into the viewfinder. The case provides a safe place for the glasses when not in use, protecting them from possible breakage or scratched lenses, and keeps them at hand for the next adjustment. —*A. R. Tanner, Manhattan, Kansas.*

For Chipped Developing Trays

Chemical fog or discoloration of prints or films sometimes may be caused by enamel coating of a developing tray having become chipped or cracked, exposing the metal. Usefulness of such trays can be prolonged by applying two coats of a good, self-polishing liquid floor-wax, which will dry into a tough, wear-resistant covering, sealing the damaged spots. Tray must be entirely dry before first application. Allow at least ½ hour between coats.—*G. C. Greene, Detroit.*

Bluing Whitens Prints

It sometimes happens that the available washwater tends to give a yellowish cast to black-and-white prints. In such cases, this can be avoided and normally bright prints produced by the addition of a minute quantity of liquid bluing to the final wash. To assure adding only the necessary minimum, and controlling the blueness, the end of a toothpick should be dipped into the bluing, then touched lightly to the surface of the final washwater.—*Ken Murray, Colon, Michigan.*

Why not send in your ideas for better picture-making and darkroom aids? We will pay $10 for each photographically illustrated Tip accepted—$5 if not illustrated. Material must be original and not previously published.

CONTESTS AND MARKETS

CONTESTS

THE ARGUS CAMERA DIVISION OF SYLVANIA ELECTRIC PRODUCTS has announced the Argus Safari Contest featuring travel pictures taken anywhere in the world with an Argus camera. Top prize to the photographer of the most original entry is an all-expense trip to Europe for two. Valuable merchandise prizes will be awarded runners-up. Only those slides covered by stamped, self-addressed envelopes will be returned and winning entries become the property of Argus. Submissions covered by entry blanks, as well as requests for further information should be sent to: Argus Camera Safari Contest, P. O. Box 7107, Chicago, before the deadline date, June 30.

BOYS' LIFE magazine has announced their contest open to boys and girls who have not passed their 19th birthday on August 21, 1957, a week before deadline. Merchandise prizes will be awarded the photographs which show most originality, interest to young people, and good photographic technique. Black-and-white prints no larger than 8x10, as well as color transparencies, are eligible for entry. Black-and-white entries should be directed to the following divisions: Scouting, People, Animals, Landscapes and Buildings, Action, including sports, Trick or Gag. Duplicate prints of a picture may be entered in as many categories under which it will qualify. Each print must list the following information: Name, address, and age of contestant; type and make of equipment and film used, and proper contest category. Only photographs covered by return postage will be returned. Entries must be sent by August 31, 1957, to Boys Life Photo Contest, New Brunswick, New Jersey.

POPULAR PHOTOGRAPHY'S TRAVELING SALONS

Traveling Salons are made up of selected prize-winning prints from POPULAR PHOTOGRAPHY'S International Picture Contests. Salons are supplied to clubs, stores, schools, and other organizations open to the general public, for exhibit. For details, write to Salon Department, POPULAR PHOTOGRAPHY, 368 Madison Ave., New York 17, N. Y. At times when demand exceeds supply of Salons, you will be sent information, and your request will be placed on our waiting list to receive a Salon at the first possible opening.

May 4-18

ALABAMA, Tuscaloosa—(Veterans Administration Hospital); Tenth Salon.
CALIFORNIA, San Mateo—(El Camino Camera Club); Ninth Salon.
ILLINOIS, Altamont—(The Altamont Lions Club); Twelfth Salon.
INDIANA, Fort Wayne—(Marks Camera Shops); Eleventh Salon.
KANSAS, Hutchinson—(The Hutchinson New-Herald); Tenth Salon.
MASSACHUSETTS, Cambridge — (Massachusetts Institute of Technology); Twelfth Salon.
MASSACHUSETTS, Pittsfield—(Berkshire Museum); Twelfth Salon.
RHODE ISLAND, Providence—(Brown University); Eleventh Salon.
WASHINGTON, Seattle—(West Seattle High School); Eleventh Salon.

June 1-15

ILLINOIS, Rockford — (Camera Craft); Twelfth Salon.
ILLINOIS, Wellington—(Hoopeston Camera Club); Tenth Salon.
MASSACHUSETTS, Dedham—(Dedham Public Library); Twelfth Salon.
MASSACHUSETTS, Swansea—(Case Camera Club); Eleventh Salon.
MINNESOTA, Brainerd — (Madden Lodge); Twelfth Salon.
MINNESOTA, Fergus Falls—(Heart O'Lakes Camera Club); Eleventh Salon.
NEBRASKA, Hartington—(The Art Center School); Eleventh Salon.
NEW YORK, Oceanside — (Oceanside Senior High School); Tenth Salon.—

BANG Go Prices ON THESE VACATION SPECIALS!

35mm X 100' FILM GUARANTEED TO 1958
• Plus X • Super XX • Infra-Red • Ansco Supreme • Background X • DuPont 1 (ASA 25) • DuPont 2 (ASA 50)
1.98 EACH — 3 Rolls—4.50
(Shpg. wgt.—1 lb. per 100' roll)

35mm E. K. FINE GRAIN POSITIVE
Make your own B-W transparencies!
100' Roll ..... 1.49 — 3 rolls 4.00

FRESH E. K. TRI-X FILM
Dated 1958, ASA 200 35mm X 100'. 2.95 — 3 rolls 8.25

35mm BULK FILM LOADER
plus 12 empty E. K. cartridges
5.50
With 100' Roll DuPont No. 2 or Kodak Film. 6.50
(Shpg. wgt. 3 lbs.)

New Low Vacation Prices! Stock Up Now for Summer!
35mm ANSCO DAYLIGHT COLOR
Perfect Results Guaranteed
27½' 4.50 50' 6.95 100' 10.95
(27½' & oz.; 50' & 100' 1 lb.)

ENLARGING PAPER
8 x 10 S.W. Glossy
Contrast 2 & 3 Excellent Quality
100 Sheet Package 3.69 (4 lbs.)
10 x 10 Varigam
DuPont's Most Popular Enlarging Paper. SW. Semi-Matte.
100 Sheets 3.25
250 sheets 7.50 (100 sheets—4 lbs.) (250 sheets—9 lbs.)
8 x 10 S.W. Semi-Matte Contrast No. 3
100 Sheets 2.98 (Wgt.—4 lbs.)
8 x 10 Haloid D.W. Semi-Matte Contrast 2 & 3
100 Sheets 4.75 (Wgt.—5 lbs.)

CUT FILM
4 x 5
Ansco Super Pan Press (ASA 100)
Ansco Super Pan Portrait (ASA 50)
DuPont XF Pan (ASA 80)
E. K. Infra-Red (For Unusual Effects).
100 Sheets 6.50 (Wgt.—2 lbs.)
8 x 10
Ansco Super Pan Press (ASA 100)
Ansco Super Pan Portrait (ASA 50)
DuPont XF Pan (ASA 80)
Ansco Process
25 Sheets 3.95 — 100 sheets —14.50 (25 Sheets —2 lbs.)
2¼ x 3¼ Plus X and Super XX Film Packs 1.19 ea. — 6 for 5.98
8x10 DuPont Process Pan —perfect for making copies. (Wgt.—25 sheets 2 lbs.) 25 sheets 1.98 — 100 sheets —6.95
LISCO 4 x 5 CUT FILM HOLDERS
Brand New and Perfect! Precision made! Reg. Price $4.15 each. FREESTYLE SPECIAL! ($24.90 value) 6 for 17.95 (Wgt.—4 lbs.)

10" f4.5 Bell & Howell Telephoto Lens BRAND NEW!
Mounted for all 16mm Movie Cameras .. 68.50
In Focusing Mounts for Leica, Pentacon, Exakta and Contax S or D 89.50

LATEST MODEL G-3 MORSE PROCESSING OUTFIT
FREE! 12 Rolls of 16mm x 50' Ansco or Kodak Reversal Film. Develops up to 100' of 8, 16 or 35mm film in ½ gal. of solution. BRAND NEW! (12 lbs.) 23.95

16mm x 50' Rolls KODAK SUPER X
12 rolls 3.95 — 28 roll can 8.50 — 2 cans 16.00
(12 rolls 2 lbs.—1 can 5 lbs.)
LOAD YOUR OWN! EMPTY MAGAZINES
12 for 6.00 (1 lb. ea. 12—7 lbs.) 59¢ ea.
E. K. SUPER X 16mm x 50' MAGS.
Free Processing Included. 2 for 4.50 (Wgt. 1 lb. each) 2.39 Each
16mm FOCUSING C-MOUNT 3" 19.95
f3.2 ALPEX TELEPHOTO LENS. Unbeatable Value! Another Money Saving FREESTYLE SPECIAL! (Reg. 32.95) (Wgt.—1 lb.)

A-10 Electric Film Dryer
Will take any size roll up to 9½" x 215'. A full complete unit with adjustable speeds. Excellent Condition!
109.50 plus freight

Black & White Super XX Roll Film
Sizes 120 and 620, 10 Rolls.. 2.29
(Shpg. wgt. 10 rolls 2 lbs.)

2 x 2 SVE SLIDE PROJECTOR

(Wgt.—7 lbs.) 17.95
Uses big brilliant 300 watt bulb! Equipped with patented SVE rapid slide changer.
Excellent condition.

B5 STAINLESS STEEL DEVELOPING TANK
Self-reversing Motor. Takes Any Size Film Up To 9½" x 200'. BRAND NEW and PERFECT! ... 129.50 (Shp. by Express—75 lbs.)

MOVIE FILM
16mm x 100' Kodak Super X or Ansco Hypan Movie Film—FREE PROCESSING INCLUDED.
3.25 Ea. 4 for 11.95
(Shpg. wgt. 1 lb. ea.) Above Film Without Processing. 1.19 ea.; 6 for 5.98

4 x 5 BROWN KRAFT NEGATIVE PRESERVERS
Box of 250 ..... 1.29
4 Boxes of 1000 .... 4.50
(Shpg. wgt. 3 lbs. and 9 lbs.)

AERIAL FILM
5¼" x 20' E. K. Super XX and Tri X (2 lbs.). 1.00
5½" x 56' E. K. Tri X (ASA 200) and Super XX (ASA 100). ea. 1.69
3 for 4.50
(Shp. wgt.—3 lbs. ea.; 3—8 lbs.)
9½" x 200' E. K. Tri X (10 lbs.)..... 8.95
9½" x 200' E. K. Super XX '55 Date (10 lbs.) 16.95
(Quantity Prices on Request)

HI-SPEED EKTACHROME
35mm Kodak Daylight Aero—ASA 64
37½' Roll 3.95 — 75' Roll 7.50

16mm x 200' Kodak
Sound Perforated Reversal Film (ASA 50). Perfect Quality.
3.98 ea. 3 Rolls—10.00 (Wgt.—2 lbs. per roll)

Contact Paper
35mm x 100' Kodak AZO F2 & F3—Per Roll 59¢; 3 rolls 1.49
(Shpg. wgt.—1 lb. ea.)
Kodak 11" x 14" Ad-Type, 2 & 3—50 sheet pkg. 1.29
3 pkgs. 3.00
(Shpg. wgt. 3 lbs. and 5 lbs.)
E. K. Kodagraph 8½"x 11". Perfect for making copies. 100 Sheets 2.49
(Shpg. wgt.—4 lbs.)

EKTACHROME KITS
for home processing
1½ Gal. 1.50 — 4½ Gal. 2.50
(1½ gal.—5 lbs.; 4½ gal.—12 lbs.)

Aero Ektachrome Kits
Each Kit contains 2—1½ gal. developing outfits, set of filters, and roll of film.
5¼" x 20 ft. 5.95 — 5½" x 40 ft. 7.95
(Wgt.—11 lbs. ea.)

16mm x 400' E. K.
Background X Negative, or 16mm x 400' E. K. Super XX.
4.50 per roll 3 Rolls 12.00 (Shp. wgt.—2 lbs. per roll)

Cans and Reels
16mm x 400'— 3 Sets 2.69
8mm x 200'— 3 Sets 1.85
8mm x 400'— 3 Sets 2.69
BRAND NEW and PERFECT
(Shpg. wgt.—3 sets 2 lbs.)

8 x 10 ANSCO COLOR
Tungsten 20 sheets. 5.00
(Shp. wgt. 3 lbs.)

2 x 2 AND STEREO MOUNTS
100—2x2 (35mm) Mounts 1.75
300 for 4.50
100—Stereo Mounts 3.75
300 for 10.00
(Shp. wgt.—100 mounts 1 lb.)

Be sure to include postage. All C.O.D.'s 30% Deposit. Items not marked fresh are past date but fully guaranteed.

Export and wholesale inquiries invited. Minimum order $3.00. California residents include 3% sales tax.

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Not just more light, but MORE CONTROLLED LIGHT

Ultrablitz® Electronic Flash

(You control the power . . . you control the coverage!)

ROCKET "D" (110V A.C. and Battery)

Ultra-Fast Recycling!

Guide Numbers: 310 b&w (ASA 100); 78 daylight color. Recycling: 2-5 sec. Variable Brilliance: controlled by "half" and "full" power switch. Angle of illumination: 50°-80°. Color Temp.: 5600°K. Flash Speed: 1/800-1/1500 sec. Ready Light.

$99.95 incl. battery and Synchro Connecting Cord

ROCKET "WL" (110V-240V A.C. and 4V Wet Cell)

Extra Versatility!

Guide Numbers: 310 b&w (ASA 100); 78 daylight color. Recycling: 4-8 sec. Variable Flash Speed: 1/800-1/5000 sec. Built-in Charger. Focusing reflector for normal and wide angle coverage. Adaptable for slave operation, and side lighting.

$124.95 incl. batteries and Synchro Connecting Cord

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Service is Guaranteed by

ALLIED IMPEX CORPORATION

17 W. 17th St., New York 11, N. Y.
6918 Melrose Ave., Hollywood, Calif.

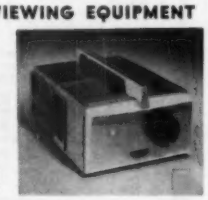
What's New

(Continued from page 57)

ordinary D-cells and is said to have a shorter recycling time with electronic-flash units. Price is 25 cents. An FR Battery Recharger, operating on house current, cannot overcharge the batteries and is priced at $7.95.

FR REMOTE CONTROL is a photoelectric accessory which plugs into the shutter outlet of the FR Model 140 electronic-flash unit, adapting it for remote slave operation. Priced at $14.95, it is made by The FR Corp., 951 Brook Ave., New York 51.

PROJECTING & VIEWING EQUIPMENT



ANSCO DUALET may be used for projecting 2¼x2¼ transparencies and all slides in 2x2 mounts. Illumination is supplied by a 300-watt horizontal-burning lamp. Built-in storage compartments hold the electric cord and 40 2¼x2¼ transparencies in mounts. Price, $39.95; manufactured by Ansco, Binghamton, N. Y.

KODAK 300 Slide Projector, for all transparencies in 2x2 mounts, has all controls on the top, turbine-type blower-cooling, 300-watt illumination, and can show up to 36 slides with its Readymatic changer. Price is $59.50; with an automatic magazine changer holding 36 slides, $69.50. Manufacturer is Eastman Kodak Co., Rochester 4, N. Y.

WOLLENSAK 815 is a fully automatic slide projector accepting all transparencies in any 2x2 mount. 815 is equipped with a 5-in. Wollensak f/3.5 lens, 500-watt lamp, automatic fade-in and fade-out, iris-matic diaphragm control with clickstops, built-in pointer, single-frame stereo slot, air-scoop cooling, self-contained viewing screen, and remote control. Price, incl. self-contained case, extra condenser lens, and 7 magazine trays, $149.50. Manufacturer is Wollensak Optical Co., 320 East 21st St., Chicago 16.

PRICE REDUCTION is announced on the Argus Remote Control 300 slide projector. The price is now $79.50.

MAGNATRAY slide trays, for use in Project-O-Matic, Change-O-Matic, and Selectron changers have two separate geared racks to fit the corresponding gears perfectly. Each tray accommodates 30 slides. Price is 55 cents each; made by Magnamount Corp., 155 West 72nd St., New York 23.

TRU-FOCUS horizontal-burning lamps are now available in 75-, 150-, 750-, and 1000-watt types, supplementing the 300- and 500-watt types first introduced by Sylvania Electric Prods., Inc., 1740 Broadway, New York 19.

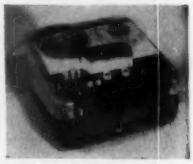
FOCUS-LOK projection lamps feature locked-in prefocused alignment with the projector's optical system, accomplished by a locking device on the lamp base. Manufacturer is Westinghouse, Lamp Division, Bloomfield, N. J.

MAGNAMOUNT slide mounts are made of plastic, aluminum, and glass, have a double lock, and are re-useable. Sizes and prices are: 2x2, box of 20, $1.55; box of 50, $3.65; 2¾x2¾, box of 12, $1.55, box of 48, $5.95. Manufacturer is Magnamount Corp., 155 West 72nd St., New York 23.

ARGUS COLOR-VIEWER, for viewing 2¼x2¼ transparencies, has a double-element lens, battery illumination, automatic operation, and can be used for small group viewing. Price is $13.95; accessory transformer that converts the lighting system to standard a-c operation is priced at $3.50. Manufacturer is Argus Cameras, Div. of Sylvania Electric Prods. Inc., 405 Fourth St., Ann Arbor, Mich.

AIREQUIPT ADAPTER P-107 is designed specifically for the new Kodak 300 35-mm slide projector and a standard Airequipt Automatic slide changer. Price is $14.95 and information is available from Mr. Wm. O'Meara, Airequipt, 20 Jones St., New Rochelle, N. Y.

TAPE RECORDERS



MODEL 775 is Bell & Howell's entry into the moderate-price tape-recorder field. Speeds are 3¾ and 7½ ips and controls are provided by five push-buttons. Record and play controls interlock to prevent accidental erasure. Other features are twin 5½-in. speakers, dual recording-indicator lamps, monitor and public-address switch, input and output jacks, fast forward and reverse, and a resettable program indicator. Price is $189.50; manufactured by Bell & Howell Co., 7100 McCormick Rd., Chicago 45.

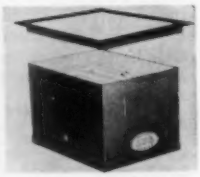
BIB RECORDING TAPE Splicer, imported by General Photo. Supply Co., 136 Charles St., Boston 14, joins sound tape so precisely, it is claimed, that no clicks or other unwanted noise is heard upon projection. A precision-made razor cutter is included, and editing is said to be particularly easy. Price is $2.98.

FILM

SUPER ANSCOCHROME is claimed to be the fastest color film available today, with an exposure index of 100 with normal processing and upwards to 200 with proper increase in developing time. Normal, basic exposure is 1/500 second at f/6.3. It is available in size-120 roll film and 30 exposure, 35-mm cartridges.

POLAROID LAND PROJECTION FILM (with an ASA equivalent of 1000) is announced by Polaroid Corp., Cambridge 39, Mass. Similar in picture-taking technique to Polaroid Print material, it requires two minutes developing time instead of one. Transparencies are fixed in a special container, mounted in special mounts, and are ready for projection within a few minutes. The film is priced at $3.49 (8 exp., 2¼x2¼ or 3¼x4); mounts, $1.50 and $1.75 per box of 16. Descriptive brochure describing process and full line of accessories available upon request.

DARKROOM EQUIPMENT



COLD-LIGHT enlarging heads are available in new Model B units which do not require preheating, can be used with ½-sec exposures, and are claimed to last five times as long as previous units. Prices start at $35.75 for the 4x5 size. The manufacturer is Aristo Grid Lamp Prods., Inc., 65 Harbor Rd., Port Washington North, N. Y.

PORTABLE IMMERSION HEATER can be used when mixing solutions or to raise temperature of cool solutions. The unit is ac-dc operated, heats very quickly, and comes with a plastic case. Price is $2.98, from Harvey Engelsher, Dept. PP, 1820 E. 13th St., Brooklyn 29, N. Y.

MISCELLANEOUS

HOLSTER CASES for the new Kodak Starflash and Starflex cameras are introduced by Craftsman Camera Cases, 285 Jay St., Brooklyn 1, N. Y. Construction is of Texon. Each case is supplied with a snap lock for quick removal of the camera, a matching leather shoulder strap, and a slotted back which enables the user to carry the case on his belt. Either case is priced at about $2.95.

OMNIBOLEX CASE takes any Bolex H camera complete with lenses, grip, or trigger handle, so that the camera may be removed from the case and be ready for instant action. Compartments are provided for film, lenses, and accessories. Constructed of leather with velvet lining, it is priced at $89.50. Information available from Paillard Inc., 100 Sixth Ave., New York.

YANKEE 6-PAK carrying case holds 6 standard 36-compartment slide trays for Revere and Wollensak projectors. Each tray is provided with a transparent amber cover and comes with a pressure-sensitive index label. Price, complete, $7.35. More information available from Yankee Photo Prods., 3325 Union Pacific Ave., Los Angeles 23.

COLOR RETOUCHING KITS for transparencies contain same dyes as used by the staff of Authenticolor, Inc., 525 Lexington Ave., New York 17, are offered for immediate delivery. Price is $2 per kit.

MODEL IT, a film cutter for 35-mm transparencies, is now available with an illuminated film track. Other features include automatic advance of film as self-sharpening handle is raised; adjustable frame line, and manual advance. Priced at $49.50, it is manufactured by Richard Mfg. Co., 5914 Noble Ave., Van Nuys, Calif.

RICOH-GUIDE, a 128-page pocket-sized book contains information and tips for Ricoh camera users and is priced at $1.25.

HOW TO MAKE GOOD PICTURES, a guide book for amateur photographers has been revised and is now available in two editions; soft-cover, $1 and hard-cover, $1.95.

SIMMON BROTHERS, INC., 30-28 Starr Ave., Long Island City 1, N. Y., offers a guide entitled *How to Buy the Right Enlarger.* There is no charge and it is available upon request.

QUICK-FRAME is an instant-fit picture-framing device which takes mounts or glass up to 2 ft high, by means of a stretch-proof spring and a beaded chain. Price is $1, ppd from Braquette, Inc., Lenox, Mass.

STAINLESS-STEEL photographic equipment is described in a manual available without charge from Bar-Ray Prods., Inc., 209-25th St., Brooklyn 32, N. Y.

HOLDER PACK is a carrying case which dispenses 4x5 sheet-film holders from the bottom and accepts exposed holders in reverse position at the top. It is designed to ride on many electronic-flash battery packs and is priced at $17.50; used as a separate carrier, it is priced at $19.95. Manufacturer is Duba-Matic Camera Prods., 14755 Agnes St., Wyandotte, Mich.

MODEL 401 BATTERY TESTER is designed to test batteries ranging from 1½ to 30 volts on the basis of the *photographic use* of the battery and indicates whether the battery is good or should be replaced. Price, $11.95; made by Airborne Associates, P. O. Box 419, Concord, N. H.

PRESSURE-SENSITIVE photomounts for mounting prints from the back are adhesive on both sides, do not require moistening, and come in a plastic dispenser. Priced at 69 cents, manufacturer is Avery Adhesive Label Corp., Monrovia, Calif.—

SAVE MONEY!

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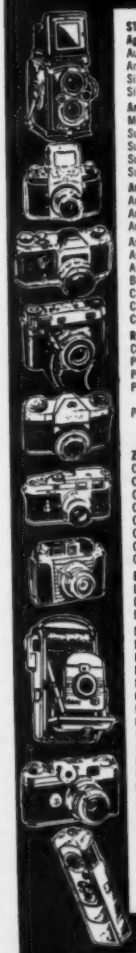

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New 8-mm Turret Camera

(*Continued from page* 122)

rewinding for different effects. Use the single-frame counter. If you place the camera on a tripod you can run off the entire roll by hand-cranking the camera.

The machined Emel turret models accommodate three lenses and a positive turret lock insures accurate lens-centering.

Inside the camera a precision movement, an ideally mounted pressure plate, and a main sprocket drive (found on no other 8-mm camera) insure a steady picture for the photographer.

Emel 8-mm cameras (available through franchised dealers of the Akarex Corporation, 80 East 11th Street, New York 3) are: the non-turret Emel C91 Supreme with Pan Cinor 12.5 to 36-mm *f*/2.8 lens and speeds of 8, 16, and 64 fps; price $289.50. C93A Pro-Turretmaster less lens, $199.50. C93A Pro-Turretmaster with Optikor *f*/1.2 lens, $274. C92A Turretmaster less lens is the same as the C93A except that it doesn't have the single-frame counter; price $179.50. C92 Turretmaster with *f*/1.9 Emelon lens minus zoom-type finder and single-frame counter but with hair-cross finder, $169.50.

All Emel models are 50-foot spool-loading and accept lenses in standard "D" mounts. Prices include leather wrist strap, backwind handle and a 58-page cloth-bound instruction book.—

Twin-Lens Roundup

(*Continued from page* 64)

glass with the lens at *f*/22 can be trying. Secondly, when a picture is made with a single-lens reflex, the mirror must move up to permit the light from the lens to hit the film. With the mirror goes the image so that until the camera is reset, there is a period of comparative blindness. Then too, the rate of operation is faster on twin-lens reflexes than with single-lens cameras. The focusing lens is always at full aperture, giving a clear, bright image on the groundglass screen, which is always visible, before, during, and after exposure.

For this reason, twin-lens reflexes have been used in all types of photography where a combination of speed and control are needed such as portraiture, child photography, photojournalism, and color work. A study of photo credit lines will show some of the range of the twin-lens camera. To be truthful, much of this versatility is the result of manufacturers trying to improve 35-mm photography. The introduction of the new high-speed films, for instance, has almost eliminated the lens-speed disadvantage that the twin-lens reflex had relative to 35-mm cameras. With an *f*/3.5 lens and films rated at ASA 800, pictures can be made that were virtually impossible with an *f*/1.5 lens and the slower films of several years back. The high quality of thin-emulsion films, designed to put the 35 on a footing with its larger brothers, was supplied for the 120 cameras, giving the added advantage

of a larger negative and easier handling.

When the same care used on 35-mm negatives is applied to the 2¼ x 2¼ negative, huge enlargements virtually grain-free are possible from reflex photographs. A 10-diameter enlargement from a 1 x 1½-inch negative gives a print about 10x15 (say 11x14 for the sake of uniformity). The same degree of enlargement applied to a 2¼x2¼ negative results in a print 22 inches square, quite a hunk of paper by anyone's standards.

However, like everything else, to use the twin-lens reflex successfully, the photographer has to like it and feel comfortable with it. A person who is far-sighted, for example, is not likely to be comfortable with a camera demanding the ability to see small details a foot or so away from his nose. A person who wants the utmost in fast handling and the versatility of interchangeable lenses is not likely to use a twin-lens reflex, with its single non-interchangeable lens, of what is now considered "average" speed. (Two cameras which do offer lens interchangeability are the Professional Mamiyaflex and the Tele-Koniflex.) The person who wants extreme detail or ultra close-up will find that a view camera will do this job easier and without the expense of accessory close-up lenses.

But, and this is a most important but, the twin-lens reflex will handle satisfactorily a wider range of work with less accessories than almost any other camera on the market. Its popularity is not the result of skilled advertising but the result of years of use by photographers in all fields. The next time you wonder whether one camera would fit most of your needs, investigate the twin-lens reflex. Chances are, it could be the answer to your problem.—*Joseph P. Fesce and Harold Martin*

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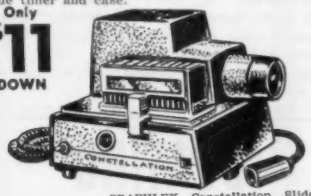

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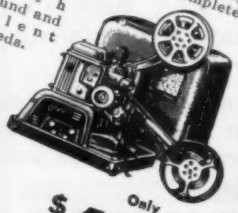

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A Report on Ipex

(*Continued from page* 102)

hibit, the Ilford, Ansco, Kodak, General Electric, and Minolta displays. For other good ones you had to make trips around Washington. The Library of Congress had a historic show made up from its own archives called *Image of America*, which included part of the Mathew Brady collection as well as some hitherto unknown papers on photography by Samuel F. B. Morse. The Department of Commerce Building lobby had a fine show from *Photokina* called *Young Germans Behind the Camera* and another good one, in color as well as black-and-white, of the winners of the recent Armed Forces Photo Contest conducted by the *Army Times* newspaper. And at the Shoreham Hotel the Photographers' Association of America offered a big show of pictures made by their members and those of the American Society of Magazine Photographers.

One of the worst photo exhibits was the featured, and probably costly, *Photography in the Service of Man*, which ran disjointedly through the maze of commercial exhibits on the main floor. Here was a triumph of design over photography, which suffered a fate akin to obliteration. Purporting to reveal the scope of photography in use today, it showed nothing but the ingenuity of the designer in cutting pictures into odd and sometimes outlandish shapes to achieve design effects. Some of the pictures were bent, one big one was rippled like a washboard. This sort of thing is an affront to the dignity and power of photographs.

If you stayed at home, as you likely did, what did you miss? Nothing, certainly, if you were interested in seing important international exhibitions of photographs. What else? If there is nothing in the world more exciting to you than a gigantic camera store jam-packed with cameras and other photo equipment much of it spanking new and just ready for market, you missed a great deal as the new-product report in this issue will tell you. But if you like special events, things to do, lectures to attend, demonstrations to see, IPEX itself was pretty much of a washout, as quite a few visitors complained. There were lectures and demonstrations as well as special events staged by the participating organizations at their hotel headquarters but most of these were not available to nonmembers.

At IPEX itself, inside the armory, the only formal instruction offered the public was Sylvania Electric Company's lighting demonstrations and the best entertainment was offered by Zip, Westinghouse's delightful chimpanzee, who cavorted every night and on both weekends when the public was allowed in.

The much-publicized "special event" called *Around the World on a Roll of Film* turned out to be a series of badly painted backdrops of foreign scenes with native models and props scattered around the basement. For want of anything else to do with the cameras they'd brought with them the public flocked to these exhibits, which were properly lighted, and fired away, often putting their friends or relatives in the scene with the native models. The Hawaiian exhibit included native entertainers and needless to say packed the aisles with snapshooters. The Theme Center garden was so poorly lighted that only fans with flashguns could make color pictures of it.

IPEX was sponsored by the National Association of Photographic Manufacturers, Master Photo Dealers and Finishers Association, Photographers Association of America (which changed its name to Professional Photographers of America in covention assembled), the National Press Photographers Association, the Photographic Society of America, and the American Society of Magazine Photographers, all of which held their own convention meetings in hotels around Washington. The National Press Photographers Association (NPPA), sparked as always by the indomitable Joe Costa, generated more publicity for IPEX than the exposition's own publicity department. Among other events NPPA placed a wreath on Mathew Brady's grave, helped Defense Secretary Charles E. Wilson unveil a bronze plaque in honor of Joe Rosenthal, photographer of the famed Iwo Jima flag-raising pictures, picked Carole Michelson of Silver Spring, Md., as Miss National Press Photographer from ameng 19 beauties from all parts of the U.S.A., and distributed its annual awards. Another special event was the presentation to Supreme Court Justice William O. Douglas of an honorary membership in the American Society of Magazine Photographers. Justice Douglas is a fine amateur photographer. This makes him a pro.

Summing it all up, IPEX was a commercial success. Dealers came from all over the world, and the reports, when it was over, were that the exhibiting manufacturers, importers, and distributors amassed a satisfactory sheaf of orders. The show provided another opportunity for members of the world's photographic industry to show their wares, to buy and sell, and to fraternize. But photographers in effect were snubbed by IPEX's official disrespect for photographs. An opportunity to provide an international gallery for the display of fine photography from all over the world was simply slurred over. No "International Photographic Exposition" worthy of the name can relegate the art of photography to a secondary role. IPEX, in the last analysis, was a great show, hardly a photographic exposition.

Important Developments

(*Continued from page* 104)

keting Company) . . . and the Eumig C-16, a 16-mm deluxe version of the Eumig C-8, imported by the new firm Unimark Photo, Inc., New York. This camera, priced at $289.50, operates semiautomatically at 16, 24, 32, 48, and 64 frames per second and takes 100-foot rolls of film—the ASA index controlling the lens adjustment is set inside the film chamber before the film roll is inserted. It comes with a fixed-focus 25-mm, f/1.9 lens and has many operating refinements; wide-angle and tele auxiliary lenses are available for attachment to the lens mount.

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	New	Used
Aires 35 III, f1.9	$ 99.50	$ 55.00
Argus C-3, case & flash	69.50	29.95
Argus C-4, f2.8	84.50	37.50
Argus C-44, f2.8, MX	99.50	55.50
Bolsey Jubilee, f2.8, case & flash	79.50	39.00
Canon IV S2, f1.8	284.50	11 .00
Canon V, f1.8	325.00	207.00
Edixa C, f2.8 RFDR	49.95	27.50
Graphic 35, f3.5 case & flash	89.75	42.00
Kodak Retina II, f2. RFDR		43.00
Kodak Retina IIA, f2, RFDR	127.50	62.00
Kodak Retina IIC, f2.8, RFDR	139.50	73.00
Kodak Signet, f3.5	75.00	33.00
Kodak Pony 135, f4.5	29.75	12.75
Kodak Bantam Spec, f2		59.00
Konica III, f2	119.75	62.50
Minolta A, f3.5	49.95	24.00
Ricoh 35, f3.5, case & flash	59.95	28.00
Voigt Prominent, f1.5	270.00	112.00
Voigt Vitessa f2	159.50	78.50
Zeiss Contessa, f2.8, RFDR	163.00	67.00

35mm SINGLE LENS REFLEX

	New	Used
Contaflex, f2.8 Tessar, MX	$149.50	$ 75.50
Contaflex, f2.8 Tessar, MTR	179.50	102.50
Ess, f2.9, MX	79.50	33.50
Ess, f2.8, Auto RF	165.00	89.00
Exakta V, f2 Biotar	249.50	117.50
Exakta VX, f3.5 Tessar	199.50	119.50
Exakta VX, f2.8 Tessar, Auto RF		158.50
Exakta VX, f1.9 Auto Xenon	341.70	182.00
Exakta VX, f1.5 Angenieux	369.50	179.00
Pentacon, f2.8 Auto	249.50	108.00
Pentacon, f2 Biotar	249.50	87.00
Rectaflex, f2 Xenon	329.50	118.00
Praktina FX, f2 Auto Biotar	297.50	167.00
Praktica FK, f1.9 Meyer Primot	139.50	86.50

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	New	Used
Leica IIIA, f2 Summar		$ 67.50
Leica IIIC, f2 Summar		87.50
Leica IIIC, f2 Summitar		114.00
Leica IIIF, f2 Summicron	326.00	189.00
Leica IIIF, f1.5 Summarit	357.00	188.00
Leica M3, f2 Summicron	447.00	273.50
Leica M3, f1.5 Summarit	468.00	289.00
Contax II, f2 Sonnar		63.00
Contax IIA, f2 Sonnar	345.00	128.00
Contax IIA, f1.5 Sonnar	374.00	152.50
Contax IIIA, f1.5 Sonnar	348.00	168.00
Nikon S, f2 Nikkor		98.00
Nikon S2, f1.4 Nikkor	345.00	198.00

LEICA, CONTAX LENSES

	New	Used
28mm f3.5 Nikkor	$149.50	$ 75.50
35mm f2.8 Biogon		66.00
35mm f3.5 Nikkor	89.50	48.00
35mm f3.5 Summaron		83.00
85mm f2 Nikkor	175.00	84.00
90mm f2.5 Angenieux	94.50	49.50
90mm f4 Elmar	98.00	47.50
135mm f4.5 Hektor	135.00	58.50
135mm f3.5 Nikkor	135.00	65.00
135mm f4 Sonnar	146.00	65.00
400mm f5 with reflex	400.00	179.00

EXAKTA PRAKTICA CONTAX D LENSES

	New	Used
28mm f3.5 Angenieux	$120.00	$ 62.50
35mm f2.5 Angenieux	99.50	52.50
35mm f2.8 Auto Zeiss	149.50	87.00
40mm f3.5 Macro Kilar	89.95	54.00
75mm f1.5 Zeis Biotar	211.50	78.00
90mm f2.5 Angenieux	94.50	52.50
135mm f3.5 Angenieux	89.50	49.50
180mm f5.5 Tele Xenar	84.95	45.50
400mm f5.5 Meyer Tele Megor	199.50	87.50

2¼ x 2¼ REFLEX

	New	Used
Exakta 66, f2.8 Tessar	$319.50	$142.00
Minolta Autocord L, f3.5	124.50	68.00
Kalloflex Automatic, f3.5	119.50	61.50
Rolleicord IV, f3.5 Xenar		53.00
Rolleicord V, f3.5 Xenar	124.55	67.00
Rolleiflex Standard, f3.5 Tessar		46.00
Auto Rolleiflex, f3.5 Tessar		61.50
Auto Rolleiflex, f3.5 Xenar, MX	187.50	109.00
Auto Rolleiflex, f2.8 Xenotar, MX	309.00	169.00
Auto Roflex IIA, f3.5 Tessar	169.50	63.50

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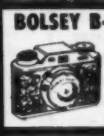

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300 W Argus, Auto, Case	62.50	27.00
300 W AO Executive, Auto		38.50
300 W Brumberger (2¼x2¼)	59.95	31.50
300 W Goldo Manumatic	58.50	25.50
300 W Goldo Reflex (2¼x2¼)	86.50	43.50
300 W TDC Duo (2¼x2¼)	67.50	34.50
300 W TDC D	59.50	29.00
300 W TDC Headliner	39.95	16.50
300 W TDC Mainliner	59.50	25.50
300 W Revere Auto Case	69.50	38.50
300 W Viewflex Projectomatic	79.50	41.50
500 W TDC Duo (2¼x2¼)	86.50	62.50
500 W Revere 555 Auto, Case	79.50	42.50
500 W Robomatic Auto, Case	149.50	87.00
500 W Revere 888D Auto, Case	159.50	96.50
500 W La Belle 55 Producer Auto	94.95	42.00
500 W LaBelle 75 Auto, Remote, Case	154.95	89.50

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	New	Used
35mm Federal 135 f4.5 Cond.	$ 54.95	$ 32.50
35mm Focomat 1-C f4.5 Autofocus	183.00	114.50
2¼x2¼ DeJur 11, f4.5 Cond.	99.50	58.50
2¼x2¼ Exact 66 f4.5 Cond.	142.75	79.50
2¼x2¼ Solar 120 f4.5 Cond.	114.50	67.50
2¼x2¼ Sunray f4.5 Cond.	87.50	59.50
4x5 Federal 470 f4.5 Cond.	142.95	85.50
4x5 Solarmatic f4.5	169.50	106.50
5x7 Elwood 5-2 f6.3	97.50	67.50
5x7 Elwood SP-2	117.50	71.00
5x7 Solar	86.50	48.00
8x10 Elwood Commercial	319.00	177.50

PRESS CAMERAS

	New	Used
2¼x3¼ Pacemaker Crown f4.5 cpld RF	$299.50	$117.50
2¼x3¼ Ann Speed Graphic f4.5 cpld ctd. RF flashgun	219.00	80.50
3¼x4¼ Ann Speed Graphic f4.5 cpld rangefinder	—	83.00
3¼x4¼ Pacemaker Crown f4.7 cpld RF flash	—	117.50
4x5 Speed Graphic f4.5 CRF	249.00	79.50
4x5 Pacemaker Crown Graphic f4.5 lens CRF	299.00	119.00
4x5 Linhof f4.5 cpld RF flash	427.50	197.50
4x5 B&J f4.5 cpld RF flash	265.00	87.50
4x5 Busch f4.5 cpld RF flash	263.00	89.50

8mm CAMERAS

	New	Used
B & H 252, f2.3	$ 59.95	$ 23.00
B & H Sportster, f2.5	89.95	36.00
B & H 172A, f1.9 Turret	199.95	114.50
B & H 172 B, f1.9	164.95	87.50
Keystone K-40, f1.9	104.50	62.50
Keystone K-45, f1.9 Turret	189.50	79.50
Kodak Mag, f1.9	149.50	52.00
Revere 40, f2.5	105.50	47.00
Revere 44, f1.9	164.40	89.50
Revere B-63, f2.5 Turret	152.50	79.50
Revere 80, f2.5	97.50	38.00
Revere 84, f1.9 Turret	147.50	79.00

8mm PROJECTORS

	New	Used
B&H 253 Montarey, 500w	$ 79.95	$ 39.00
B&H Regent case, 500w	179.95	78.95
Keystone K-109, 750w	149.50	69.00
Keystone K-70, Bright beam 500w	64.95	34.50
Kodak Brownie, 300w	62.00	33.00
Revere 90, 750w	125.00	61.00
Revere 85, 500w	114.50	42.50

16mm PROJECTORS

	New	Used
Bell & Howell 273 A, case	$1199.95	$ 98.00
Bell & Howell 202 C, sound	719.95	381.00
Bell & Howell 285 C, sound	449.95	243.50
Keystone A-82	139.50	63.00

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Flash Equipment Progress

Conventional photoflash equipment continues to grow more and more compact as evidenced by an influx of B-C flashguns with folding reflectors—the Zeiss Ikoblitz O, the Koniflash III, the Minolta Jr., BC Flash, the Walz Flash Master (U. S. Photo Supply), and the Kindermann Amato Blitzer (Voss Photo) among others. And Amplex Photolamp Corporation are broadening the field for their PF-1 and PF-1B baseless flashbulbs by importing, for distribution in the United States, two foreign B-C flash units accommodating this unique lamp design—the Prazisa from Germany and the Elwis "C" from Denmark, both listing at $3.95 . . . Kodak made a significant contribution to the mass consumption of miniature flashbulbs by introducing their rapid-fire Rotary Flasholder which loads six M-2 flash lamps in a plastic carrier disk which in turn is slipped directly into the flashgun's turret-type magazine. Six successive exposures can be made as fast as the magazine can be manually advanced from one bulb position to another and the camera advanced for the next shot. Two models are available—one with Kodalite fittings that snap onto the Kodak Signet 40, Duaflex IV, and similar cameras, at $9.95, and a universal model with shoe fitting and ASA-Continental flash-connector cord, at $11.95. G-E, in turn, contributed a new packaging of their M-2 flashbulbs with a dozen lamps loaded in two six-shot plastic disks fitting the Kodak Rotary Flasholder—called "roto load"—priced at $1.40 per package.

Electronic-flash progress was evident in the introduction of remote-control slave units by Heiland and Rush Instrument Corp. (Intercontinental Marketing Co.) and a remote slave accessory by FR; also by the new automatic switch-off device in the circuit of the R.I. Power Guard electronic-flash unit which conserves the life of the 4 D-cell power supply (it also works on a-c). The trend to the universal adoption of nickel-cadmium batteries for storage-battery-type speedlight operation got further impetus with the announcement of a switchover by Nems-Clarke to this type of battery in all three of their older units, the Megalume models 1, 2, and 3 and the introduction of a new Megalume 4 operating on a-c and nickel-cadmium storage cells and a nickel-cadmium charger, at $14.95. Additionally, Heiland announced a "Permacad" charging unit for D-size nickel-cadmium batteries, at $15.70, while FR brought out an inexpensive recharger for their new special rechargeable zinc-carbon D-cells at $7.95. The new FR Rechargeable Electronic Flash batteries sell for 25 cents each, and are claimed to last through four recharging cycles before they must be discarded.

Photokina Innovations Here

Such interesting German still-camera innovations as the LVS or exposure-value shutter, the tiny built-in exposure meter, and leaf-type shutters with interchangeable front-lens elements as well as completely interchangeable lens units were

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available in profusion at the IPEX show. The vast majority of these were covered in our *Photokina* report last January and the Washington show represented their unveiling in the U. S. market. In this category were the Lordomat C35 (Royal Photo Supply) which also features viewfinder fields for four focal lengths—35, 50, 90, and 135 mm—all but the 50-mm, parallax corrected; the King Regula IIId; the cameras and split-element lenses in the Zeiss Contina System, the Agfa Automatic 66 camera (here the exposure meter controls the shutter speeds automatically within a given range); the Zeiss Contaflex III & IV (now with LVS) and Ikoflex automatic Favorit cameras, and the Agfa Ambi-Silette. Other Photokina innovations introduced at Washington were Linhof's Kardan Color camera system (Kling Photo Supply), the Akarex III 35-mm camera with its completely interchangeable lens-rangefinder systems, the Kodak Retina Reflex announced for November 1957 distribution here, and the Voigtlander Vitessa T and Vito BL 35-mm cameras.

Japanese Expansion

This trend was evidenced by the entry of the first two Japanese movie cameras on the American market—the Canon 8-T and the Elmo Model 8 AA (Brockway Camera Corp.); the introduction of the Konica Sports and Aerial Camera, a $650 spring-driven semiautomatic sequence camera loading 120 roll film and equipped either with 85- or 135-mm *f*/3.5 lens; a variety of exposure and color-temperature meters, flash units, and lenses; new twin-lens-reflex cameras (Yashicamat, Walzflex), and improvements in the Konica III (new exposure-value shutter), Nikon (electric camera, variety of auxiliary finders, 180-mm Fisheye camera) and Canon lines (Model L-1 and Vt deluxe cameras).

French Exhibit

At press time, there was no clear picture as to the success of the efforts of the French manufacturers' group in launching their products here. Following is a summary of their presentation:

Products were displayed in glittering surroundings faintly reminiscent of Cartier rather than a trade show. Many of the items displayed are not yet distributed in this country while others have been available on a limited scale. The impression we received from our several visits to the display was that the quality and the prices were about on equally high levels.

Some of the movie cameras, the Camex, the Emel, and the Pathé, are discussed in other sections of the IPEX Report. An interesting aspect of French movie equipment is the use of 9.5-mm film. Not generally available, this size is quite popular in Europe as a compromise between the higher-priced 16-mm film and the small frame size of 8-mm. Whether this size will become established here is doubtful since photographic equipment and supplies are, relatively speaking, cheaper here than in Europe. Then too, the increasing popularity of 8-mm was marked at the show, virtually all of the new

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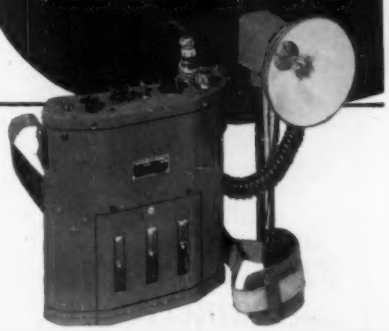

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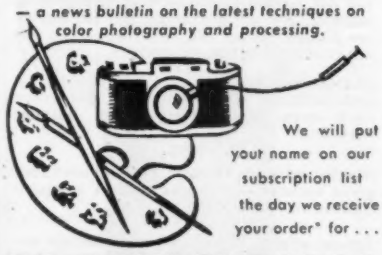

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equipment being designed for this size.

The popular Angenieux and Som Berthiot lines of lenses were displayed, both firms offering a 25-mm f/0.95 lens for 16-mm work. As far as we could determine, this was the fastest lens shown at the exhibit. This last bit of information is for people who like statistics and superlatives neatly classified. Boyer offered an f/1.1 lens but here again, no details were available. They also have an f/2.8 with "utmost acuteness of the cliches" for people who need things like these.

In general, the French showed well-rounded line of equipment of all types including accessories but the presentation suffered from one serious fault. The information facilities were limited to a pair of interpreters; the other people at the display spoke only French and it was very difficult to carry on a conversation. Also, the exhibit appeared to have been organized on an individual company basis rather than an industry-wide basis as with the Japanese, for example. Thus, to get information, it was necessary to find the person directly concerned with the product.

In still cameras, the most interesting item for us was a Semflex Studio 2¼x2¼ twin-lens reflex equipped with 150-mm lenses instead of the usual 75-mm lenses. This is a great advantage not only for portraiture but for any work requiring a reasonably large image with a minimum of distortion. No prices or other details are available. Another twin-lens reflex shown was the Royflex, an automatic type similar in some ways to the Rollei's. There were several interesting box-type cameras offered by Photax as well as some 35-mm models in the lower-priced range by Royer. The Foca, a deluxe 35-mm camera, was also on display, but this model has been available on the American market for some time.

THE PRODUCTS *(Continued from page 108)*

is $19.95 . . . A new model of the battery-operated Opta Vue 35 was shown, incorporating a square mask for Super-slides, a retractable wire stand for using this hand viewer on a table top and an "on-off" button switch. Furnished with a slide file carrying case for 100 slides, the unit is priced at $9.95; it costs $7.95 without the case . . . Other innovations from Optics were a 300-slide file unit taking 300 cardboarded mounted or 150-glass-mounted slides and a new anti-Newton's-ring glass made by Agfa, for which this firm has been appointed exclusive U. S. distributor.

Argus introduced a 2¼-inch battery-operated Colorviewer powered by two D-cells, which can be used as a hand or table model—at $13.95. An accessory transformer can be had for an additional $3.50 to permit the unit to be used with 100-volt a-c house current . . . In the way of unilluminated viewing devices, Ansco introduced a new folding type Ansco Universal Viewer at $2.95 which takes 2¼-inch-square slides, Super-slides, Bantam, and 35-mm with suitable adapting frames. The image is enlarged 2x by a magnifying eyepiece.

As for projection screens, Radiant of Chicago presented a new "Uniglow" surface which is claimed to produce even illumination without loss of sharpness or brilliance over a full 100-degree viewing area. It will be utilized in seamless form in Radiant screens up to seven feet square . . . Da-Lite introduced a new Silver surface—40x40 model at $35.95 and 50x50 at $43.95.

LIGHTING EQUIPMENT

Photoflash

Flash units introduced at IPEX stressed miniaturization and compactness. A hardy perennial, the batteryless magneto-operated flash unit appeared on the scene once again—the Dynalux-Votar Flashgun, a German import, at $10.95—designed to accommodate all single-contact bayonet-base midget flashbulbs. Among the folding-reflector units were: the Walz Flash Master, at $12.95 complete with P.C. connector tip, coiled cord, 22½-volt battery, capacitor, and test lamp; Minolta Jr. B.C. Flash at $8.95, featuring an exposure guide on the back of the reflector, complete with built-in test lamp and capacitor; the Kindermann Blitzer with Iris Reflector in models to take baseless flashbulbs as well as single-contact bayonet-base bulbs.

Electronic Flash

Royal Photo, New York, announced the importation from England of the self-contained Corfield Perilite unit, which contains its eight 30-volt batteries in the compact handle of the unit—priced at $39.50, plus $7.20 for the battery pack, which is claimed to provide 1,200 flashes before replacement. . . . The new Ruko-Lite-Pak unit, at $59.95, is a combination gadget bag and electronic-flash unit, incorporating the power supply (three D-cells and a-c converter unit) in a detachable leather compartment normally secured to the front of the camera and accessory case. It weighs only 4½ lb. in all, and operates at 50 watt-seconds with a Kodachrome guide number of 30 to 40 claimed. . . . The R.I. Power-Guard, $79.95, which automatically shuts off its capacitor charging circuit when fully charged, to conserve its D-cell power supply, turns itself on again as soon as the tube has been flashed. If the interval between flashes is long enough to permit the charge to leak off, the charger starts again until full capacity has been reached and then shuts off automatically—the cycle being stopped by pulling the plug of the lamp-connecting cord from the socket on the powerpack. This unit also works on D-size Gould nickel-cadmium batteries (rechargeable) and on a-c, at half as well as full power. For carrying convenience, the lamphead is inserted into the bottom of the plastic powerpack case. . . . The R.I. Dynaslave referred to in the trend report is a small a-c-powered unit, at $32.50, with a socket for a self-adjusting photoelectric cell that responds to direct or bounced flash illumination to permit multiple operation without connecting cords.

Graflex's new Strobomite portable unit represents the first extension of their SR

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line into the amateur field. Operating on 4 D-size photoflash batteries as well as a-c, it has an adjustable reflector to control the beam spread and light intensity, a ready light, and various other features, including an attractively styled powerpack case and lamp head with a universal shoe fitting, to attract the nonprofessional. A Kodachrome guide number of 25 to 30 is claimed; price, $64.50 with accessory wired shoe adapter available at $2.95, 15-foot a-c power cord at $2.95 and "L" bracket for the lamphead at $3.40.

Speedlight Center, New York, introduced a line of new high-output professional speedlight units ranging in price from $149.50 to $598 with a line of accessories including spot and modeling lights and stands, proportionally priced. . . . The Heiland slave unit for electronic flash referred to in our trend coverage is known as the Strobonar 60-S, and is priced at $79.50. Powered by a 240-volt, #491 Eveready battery, it is completely self-contained, producing about 1,000 flashes with a guide number of 50 claimed for "fast color film." Other Heiland innovations were the Strobonar 63-B Lamphead, which provides remote shutter tripping of solenoid-equipped cameras from the normal battery source of the Heiland powerpack with which it is used—Pro-Pak, AC Pak, Strobonar Seven D-Pak, or Strobonar 71-D—at $68.60; the Strobonar 62-B, a detachable-head version of the 62-A, and the "Prox-o-lite" for shadowless close-up photography at $42.50, a ringshaped flashtube which fits in front of the camera lens by means of a Series 6 adapter ring—for use with Strobonar 62-A (with adapter kit), 62-B, and 71-A powerpacks.

Three new Ultrablitz units from Germany were introduced by Allied-Impex—the Rocket D, powered by a-c and high-voltage dry battery, at $99.95 (including battery); the Rocket WL, powered by 4-volt wet cell and a-c, with built-in battery recharger, plus accessory photocell for slave-unit operation and directional modeling light, at $124.95 (with battery), and the high-powered Supreme, using lead-acid or nickel-cadmium batteries as well as a-c, and featuring a booster (to 145 watt-seconds) which becomes part of the 9½-pound powerpack, at $199.95 (including lead-acid battery, accessory photocell, extension flash unit, and modeling light). All three units have half- and full-power switching and a variable-beam reflector.

The FR Remote Control unit referred to earlier, in the trend report, is a 3½-ounce 4¼-inch long photoelectric tube housing that is plugged into the camera shutter connecting socket of the FR a-c-powered Electronic Flash Model 140 ($29.95) to permit multiple-flash operation when the 140 unit is plugged into any a-c power source. The accessory is priced at $14.95. . . . A new FR Electronic Flash Model 160 unit operated on a-c and 4 D-cells and incorporating a D-cell battery recharger which operates automatically whenever the a-c cord is connected to the household power source was introduced at $69.95. Packed in a top-grain cowhide case, the lamp head is

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The new Megalume 4 introduced by Nems-Clarke is a rugged a-c and nickel-cadmium battery-powered 100-watt second unit designed to produce 200 exposures without stopping to recharge the batteries (by means of the built-in battery charger)—featuring a recycling time between flashes of only 5 seconds (to within ½ stop of full charge), a flash duration of 1/2,500 second, and an average light output of 4,000 beam candle power seconds with a half-light reflector coverage of 50 degrees. It is priced at $163.95, plus $36.00 for its Sonotone 53L420 6-volt nickel-cadmium battery. . . . Also introduced at IPEX for special applications were the Type 505 Nems-Clarke "Pulsarc" which produces a steady high-intensity source for photomicrographic viewing and an extremely intense pulsed flash for the actual photomicrographic exposure (models priced from $550 to $620); and the Zenarc for use when a steady, high-intensity light source is needed, at $530.

Not to be overlooked was the G-E 25-million-candlepower flashtube mounted on top of the National Guard Armory which flashed every 2 seconds during the evening hours of the exposition—about 150,000 times in ten days—visible for distances up to 50 miles on a clear day. The lamp (available commercially as the FT-617) was powered by a "Super Master" supply furnished by American Speedlight Corp., New York—comprising the largest commercially available electronic-flash equipment.

Batteries

In the way of battery news, Bright Star introduced their new #51P, 510-volt battery for electronic-flash use with dual terminals—one pair with surface contacts and the other with deep jack receptacles. . . . The Mallory Battery Company, division of P. R. Mallory and Co., Inc., showed a complete line of zinc-carbon as well as mercury batteries and B-C cartridges, the former representing the results of their acquisition of the General Dry Battery of Cleveland. Mallory factories are now situated in Cleveland, Dubuque, and N. Tarrytown, N. Y.

Accessories

"Pic" Portable Background Frames were announced at the show as a stock item from American Photographic Instrument Co., Inc. These units, priced at $84.95, are made of anodized aluminum, adjustable for any size from 5x10 to 10x10 feet and are capable of supporting standard 107-inch wide 12-yard rolls of seamless background paper—the frame comes in a portable case (total weight 22 pounds), and can be assembled in less than 10 minutes. . . . Smith Victor Corp., Griffith, Indiana, introduced a line of "barn doors" to fit the various lamp reflectors currently in their line, ranging in price from $7 to $32.50, plus clip-on diffusing screens at $2, $3, and $4, depending on the reflector size covered. . . . A new Type B model of the Hinelight, a

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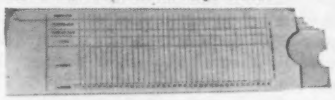

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shadow-free light source (based on cold-cathode tubes in a concentric layout), was introduced at the Aristo Grid Lamp Products exhibit. The basic unit lists at $445 and accessory adapter are available for various cameras and tripods.

Projection Lamps

Competition among major lamp manufacturers was intensified at IPEX with the expansion of Sylvania's line of short Tru-Focus horizontal- and vertical-burning projection lamps to include 75-, 150-, 750-, and 1,000-watt sizes in addition to the formerly available 300-watt and 500-watt sizes, and also by the introduction of a competitive line by Westinghouse under the trade name "Focus-Lok." The latter has a new base and socket of unusual design with a simplified locking device on the base to align the lamp with the projector's optical system; it is only 4 inches in total length, burns horizontally or vertically with equal efficiency claimed, and comes in a 500-watt model, with 750- and 1,000-watt models planned for the near future. . . . Westinghouse also demonstrated at the show a prototype model of a new 800-watt Xenon Projection Lamp for 16-mm cine projectors of the JAN type. Operating under a pressure of 22 atmospheres, the xenon lamp is completely enclosed and easily replaced, producing the brilliance of carbon-arc sources without the operating difficulties. . . . The Radiant Lamp Corporation, which introduced the first horizontal-burning projection lamp with horizontal filaments in 1953 (for the Revere 444 slide projector)—a 300-watt T10S—is continuing to make this lamp for replacement purposes, but is still awaiting further developments in the slide-projector field before planning to compete with horizontal- and vertical-burning lamps of higher wattage. As we mentioned in our trend discussion, there are currently only two projectors on the market today utilizing the 300-watt G-E Gold Top horizontal-burning projection lamp and the Sylvania 300-watt Tru-Focus—the Ansco Dualet and Realist 620 2¼x2¼ units. At a conference during the show, George C. Connor, photolamp sales manager of Sylvania, predicted that at least six additional manufacturers would introduce projectors utilizing the Tru-Focus lamp in 1957.

MOVIE EQUIPMENT

One of the more flourishing trends in photography judging by the IPEX show is 8-mm movie-making. Virtually all of the new movie cameras were designed for this size and a number of accessories were introduced to expand the scope of this former "economy format."

Cine Cameras

Kodak introduced two new Medallion 8 cameras featuring magazine loading, a simplified exposure-selector dial (just dial your light condition and your lens is automatically set for the correct exposure) and prefocused f/1.9 lenses for fixed-focus shooting. One model, at $99.50, has the single lens; the other, at $149.50, has a three-lens turret holding lens components to produce effective focal lengths of 9-mm,

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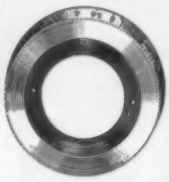

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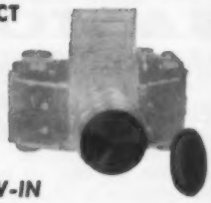

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Keystone introduced two new 8-mm cameras, one of which, the K-25AX Capri, has a standard 13-mm $f/1.9$ lens coupled to a photoelectric cell calibrated for ASA 10 and 16 (the speeds of Daylight and Type A Kodachrome, respectively) at 16 frames per second. This cell adjusts the lens for existing light conditions, automatically, eliminating a major portion of exposure problems with color. The other, K-27 Capri, offers a three-lens turret with wide-angle 9-mm, normal 13-mm, and telephoto 25-mm elements. Because all three use the basic lens system, all are rated at $f/1.9$. Prices are $89.95 for the K-25AX and $99.95 for the K-27.

The Revere Eye-Matic 8 is a completely automatic 8-mm camera with a photoelectric cell coupled to the lens diaphragm. This automatically sets the exposure and operates continuously under varying light conditions. The cell can be adjusted for various film speeds and there is an indicator which tells the user if there is sufficient light. The photoelectric cell can be disconnected and the camera adjusted manually. The camera is available in two models, for spool or magazine load. with single or three-lens turret system. This camera is not yet available and no prices have been quoted.

A 16-mm entry is Bell and Howell's 240, a spool-loading camera available in three models. The 240A has a single lens, either a 20-mm $f/2.5$ fixed-focus lens or a focusing 20-mm $f/1.9$ lens. Both lenses are in Sunomatic mounts making it possible to dial correct exposures by setting the pointer at the proper light condition. Prices are $179.95 with $f/2.5$, $204.95 with $f/1.9$ lens. The 240T has a two-lens turret and the 240TA a three-lens turret with standard "C" mounts. Among the lenses available for the 240TA is a 25-mm $f/0.95$ lens for use with available light that is not quite available.

The Japanese have expanded their operation to cover the 8-mm field, introducing two new cameras, the Canon 8-T and the Elmo 8. The former, product of Canon Camera, is in the upper brackets, offering a two-lens turret, five speeds (16 to 64 fps) and an optical viewfinder covering lenses from 6.5- (wide angle) to 75-mm (telephoto). Focusing is through the lens or by scale. It uses standard 25-foot double 8-mm film. Prices start at $159.50 for the camera with the 13-mm $f/1.8$ lens. The Elmo 8 is in the popular-priced class, with speeds from 8 to 32 fps, a built-in zoom-type finder, and simplified loading. It sells for $99.50 with an Elmo $f/1.9$ lens.

The Camex Reflex 8, a French import, is the only 8-mm camera with continuous reflex viewing, using a moving mirror on the shutter to direct light rays to a triple prism. The view is natural size and can be used with any lens and at any distance. The camera has four speeds (8-32 fps) and uses roll film rather than magazine loads.

The Emel C91 and C93 cameras, also from France, are deluxe models with variable-speed shutters, back wind, and optical viewfinders. The C91 is a single-lens type equipped with a Pan-Cinor "Zoom" lens, an $f/2.8$ from 12.5- to 36-mm focal length. The C93, with five speeds (16 to 64 fps) plus single-frame has a three-lens turret and a zoom-type finder. Price of the C91 with Pan-Cinor lens is $279.50; the C93 with standard $f/1.9$ Emelon lens is $199.50.

An unusual movie camera is the L.D. 8, a French model with a photoelectric cell to set the lens aperture automatically. This comes in two models, the Automatic L.D. 8 and the nonautomatic Turret L.D. 8.

Pathé offers a 16-mm camera of professional quality with shutter speeds from 8 to 80 fps, continuous reflex finder, and a variety of lenses. Prices are in the $400 bracket.

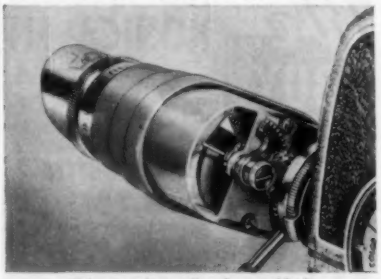
A new German entry in the automation sweepstakes is the Bauer 88-E, a focusing-lens version (noninterchangeable) of the Bauer 88-B semiautomatic camera. Like the 88-B, it can be adjusted for all film speeds and frames per second rates. The camera has four speeds (8-48 fps) and is equipped with a 12.5-mm Rodenstock Ronar $f/1.9$ lens. The price is $169.95.

Zeiss has a new version of their Moviekon 8, with four speeds, 16, 24, 32, and 48 frames per second, instead of a single speed. All other features of this unique camera remain the same.

Lenses and Attachments

In the field of movie lenses, Ednalite is introducing an 8-mm $f/1.9$ TV Zoom Lens, with a focal length range from 9.5 to 28.5 mm. The lens focuses from 3 feet to infinity and is coupled to a viewfinder which has parallax correction from infinity to five feet. It sells for $229.50.

The Elgeet Auto-Ex (currently furnished on the Keystone K-25AX) provides automatic exposure control for any 8-mm camera with a standard "D" mount.



Elgeet Auto-Ex Lens Unit
Photocell exposure control for 8-mm cameras

The $f/1.9$ lens is coupled to an exposure meter. When the arrow at the rear of the Auto-Ex is superimposed upon the needle of the meter, the lens is automatically adjusted for correct exposure. It sells for $49.50.

Wide screen pictures at home are available with the Bolex Anamorphic Lens System, giving a frame ratio of 2:1 (frame is twice as wide as it is high). Available in 8- and 16-mm sizes, it is mounted in front of the regular camera lens. It can also be used on projectors. Prices are $89.50 for the 8-mm size, $149.50 for the 16-mm size.

Walz is introducing a line of movie lenses with a simplified Tri-Color focusing system. Using red for close-ups, yellow for medium shots, and blue for long shots, the photographer who has to focus in a hurry merely selects the proper color and

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the lens is set for that particular area. This system is available on a 38-mm $f/1.9$ lens for use with 8-mm cameras and a 75-mm $f/2.5$ lens for use with 16-mm cameras. Prices are $29.95 and $12.50 respectively. Two slower 38-mm lenses are also available, an $f/2.5$ for $24.95 and an $f/3.5$ for $17.95.

Movie Projectors

One of the lowest-priced 8-mm projectors now on the market is the Mansfield Holiday. Equipped with a 1-inch $f/1.6$ lens, it uses a 500-watt projection lamp and has a 400-foot capacity. It sells for $59.95. Other new projectors include two models from Kodak, the Showtime 8. Both models have $f/1.6$ lenses, 500-watt projection systems with a newly designed shutter transmitting up to 60 percent more light than the conventional types. Thus, the light output is equal to that provided by older 750- to 1000-watt projectors. One model has single speed and sells for $115. The other model has variable speeds for use in areas with fluctuating voltage and sells for $129.50.

Wollensak's "715" 8-mm projector offers push-button control, removable self-contained film splicer and choice of 500- or 750-watt lamps. The lens is a one-inch $f/1.6$. The price of this projector is $162.50. DeJur presents two new 8-mm projectors, the Eldorado at $109.95 and the Custom 1000 at $179. The Movie Mite has the unique distinction of being the only 16-mm projector introduced at the IPEX show. It is the lowest-priced sound projector now on the market, selling for $298.50 using an optical system, or $398.50 with a magnetic playback (nonrecording) head.

One of the new trends spotted was the growth of coupling devices designed to add sound to 8- and 16-mm silent projectors. Federal, of enlarger fame, is offering Cinesone, a magnetic sound adapter which attaches to the feed arm of a projector. It is designed for use with the new magnetic sound-striped film. Two models, one for 8- and the other for 16-mm are available at $99.50 each.

Bolex announces the Synchromat, an electro-mechanical synchronizer which

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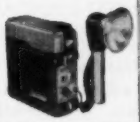

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1 The Contest is open to all persons, except employees of POPULAR PHOTOGRAPHY, Ziff-Davis Publishing Company, and their families. CONTEST OPENS APRIL 2 and CLOSES JULY 1, 1957.

2 There will be a Black-and-White Division and a Color Division; each will be judged separately. It is advisable to submit color prints and/or transparencies separately from black-and-white entries. There are no restrictions as to subject matter or size in either Division, but in black-and-white, 5 x 7 or larger prints are preferred.

3 Contestants desiring return of their pictures must include in each package a handling fee of $1.00 plus necessary return postage. No pictures will be returned unless accompanied by the handling fee. Handling fee may be paid by check or money order.

4 Each package may contain no more than 10 prints or transparencies. There is no limit to the number of packages that may be submitted. More than 10 pictures in a package, however, disqualifies the whole package.

5 Prints may be either mounted or unmounted; this is optional. Be sure to print name and address on mounts of both black-and-white prints and color transparencies.

6 Pictures which have been published in, or accepted for publication or are under consideration by any photographic magazine other than POPULAR PHOTOGRAPHY, PHOTOGRAPHY ANNUAL, or COLOR PHOTOGRAPHY ANNUAL are not eligible, but pictures previously published in any other type of magazine or other medium are eligible.

7 Each print or transparency must have secured to it a filled-in entry blank as provided here, or facsimile thereof. Please print or typewrite the information requested on the blank. Additional entry blanks are obtainable from photo dealers and finishers, or direct from the Contest Editor of POPULAR PHOTOGRAPHY if request is accompanied by a self-addressed and stamped envelope.

8 All prints and transparencies will be held for judging after July 1, 1957, and no entries will be returned until after announcement of the winners has been published in the December, 1957, issue of POPULAR PHOTOGRAPHY. Pictures which did not win prizes will then be returned as quickly as possible, provided that return postage, plus a handling fee of $1.00, in accordance with Rule 3, was contained in the same package in which each lot of entries was sent. All pictures not accompanied by

return postage and handling fee will be destroyed. DO NOT SEND POSTAGE SEPARATELY for return. The Contest Editor cannot enter into correspondence of any kind regarding entries.

9 Prize-winning pictures, including all reproduction and promotional rights, become the exclusive property of POPULAR PHOTOGRAPHY. All entrants who win prizes will be required to furnish original negatives before prizes are given, as well as model releases where necessary, in the judgment of POPULAR PHOTOGRAPHY. All prize-winning negatives become the exclusive property of POPULAR PHOTOGRAPHY.

10 The contest will be judged by the editors of POPULAR PHOTOGRAPHY under the chairmanship of Mr. B. G. Davis, President, Ziff-Davis Publishing Co. Decision of the judges is final.

11 Address all entries to Contest Editor, POPULAR PHOTOGRAPHY, 366 Madison Avenue, New York 17, N. Y. Final entries must be postmarked not later than midnight of July 1, 1957. Prize winners will be announced in the December, 1957, issue of POPULAR PHOTOGRAPHY. While it is the intention of POPULAR PHOTOGRAPHY to exercise care in handling entries, POPULAR PHOTOGRAPHY assumes no responsibility for loss of or damage to Contest entries nor for loss of entry fees. No entries will be acknowledged. If evidence of delivery is desired by the entrant it is suggested that package be sent by registered mail, return receipt requested.

12 Prizes will be United States Savings Bonds, Series E. Values of prizes listed are maturity values of the Bonds. Prize winners who are not United States citizens will receive, in lieu of Bonds, a check in the amount of the purchase price of the Bond award.

13 FOREIGN ENTRANTS: The foregoing rules apply to all foreign entries. Handling fee and return postage can be sent in the form of Postal Money Order, Bank Draft, or International Reply Coupons (in sufficient number). These Coupons are sold by most post offices throughout the Universal Postal Union and when properly rubber-stamped by the issuing post office each Coupon is exchangeable (as indicated in several languages on each Coupon) for a "postage stamp or postage stamps representing the amount of postage for an ordinary single-rate letter destined for a foreign country." Thus, each International Reply Coupon can be exchanged in the United States for postage in the amount that would be used for a single-rate letter (not air mail) to the country where the Coupon is purchased.

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4th $500 U.S. Savings Bond, plus Plaque	**4th** $500 U.S. Savings Bond, plus Plaque	$1,000
5th $250 U.S. Savings Bond, plus Plaque	**5th** $250 U.S. Savings Bond, plus Plaque	$500
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70 Prizes, U.S. Savings Bonds, each $50		$3,500
100 Prizes, U.S. Savings Bonds each $25		$2,500
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In the event of a tie, duplicate prizes will be awarded.

FINAL CLOSING DATE JULY 1, 1957

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couples a tape recorder to the M-8 projector. It sells for $89.50.

A new German projector, the Bauer T-10 was announced for 8-mm projection. This projector also has an electronic coupling system to couple the projector with any tape recorder. A new feature of the projector is the use of a concentrated-filament 100-watt 12-volt lamp, said to give the equivalent of 500 watts illumination. The lens is a 20-mm *f*/1.5, giving a slightly wider picture than the usual one-inch (25-mm) projection lens. The T-10 projector is $179.95 and the sound coupler is $89.95.

In the professional and semiprofessional field, Victor displayed three sound projectors for 16-mm film, the Sovereign 25, $565.00, the Assembly 10, $458.50, and the Classmate 4, $449.50, all prices including speakers—manufactured at the Kalart plant in Plainville, Conn. Mitchell was also on display with their professional 16- and 35-mm cameras used for almost all professional motion pictures shot for films or television.

A new editor was introduced by Mansfield. Designed for 8-mm film, the Holiday has a 4½x6-inch screen and a 400-foot capacity. It sells for $64.50 with case.

35-mm at IPEX

(Continued from page 109)

sorts of *Photokina objets d'art* from dual-range 50-mm Summicrons to the viewfinder-coupled Summaron lens were also visible in respectable profusion.

Over at the Canon Company's heavily populated field headquarters the idea was apparently to wear down a poor scribe's pencil with more new toys than Christmas. First, the cameras: the Canon VT De Luxe is the now-familiar VT to which has been added a flush-folding rewind crank which completely replaces the pop-up knob assembly of the original camera. The second camera, called the Canon L-1, continues all of the Cannon VT features residing above the rapid-advance base-plate wind mechanism which has mysteriously disappeared. In its place is a right handy little single-stroke advance lever located, as you might suspect, where the optional-use advance knob resides on VT and VT DeLuxe. The L-1 feels a lot smaller than its V relations, the removal of the base-plate mechanism having brought the camera's over-all height down what appeared to me about a half inch or so. All this generated considerable L-1 enthusiasm in this reporter, but when I noted the lack of a self-timer on the front of the body my joy was complete. (Nothing personal, I just hate timing myself.)

Having been detached skillfully from the camera I was thumbing through an impromptu endurance test, I came upon what is probably the most ingenious and highly original reflex housing ever offered to let a rangefinder camera see through the lens. The front of this housing is rectangular, and somewhat thinner than normal. Instead of ending in a straight-up chimney, or 45-degree angle eyepiece, the look-through part moves straight back over the top of the camera at right angles to the housing. The reflex-viewfinder window is thus hard by the Canon's back plate, just above the accessory clip.

The inner optical differences from other housings now begin. First, we've got a genuine penta-prism, bright, and clear. Second, the center of the groundglass image contains a split-field rangefinder which appears better than most, the split being sharp and clean. Next, down on the right-hand side of the housing lies a small chrome lever. Flick it and a three-power magnifier pops in, the lens seems to have grown legs, and some really critical long-lens focusing becomes duck soup. An appropriately shaped metal piece unites the housing's mirror-release catch and the Canon's release button replacing the standard entangling cable-release—double, that is. This beautiful housing is at the moment being sold as a unit with a new Canon lens, a 135-mm *f*/2.5, which like all of the newer Canon opticery is called "Canon Lens." This has seemed a loss to me since I'd always imagined that naming the offspring was a great source of satisfaction, not to say an opportunity for exercising verbal ingenuity when things dulled down round the glassworks. Serenar, now there's a fine, soothing name. In any event, the 135-mm *f*/2.5 looks real beautiful in its squat black mount with a roomy focusing flange alternately circled with smooth and straight-scribed panels for grippage sans slippage.

Another beautiful piece of Canon glass that appeared before us in Washington is a 200-mm *f*/3.5 Canon lens, natch. Again, a beautiful and free-wheeling black mount with all the conveniences. This lens mounts aboard Canon's older chimney-style reflex housing, an excellent bit of work, to be sure, but we'd have been a lot happier if it sat on the new penta-prism deal, and suspect that this speedy bit of heavy artillery would share the sentiments.

That trend I invented a while back and called "the revolt of the mediums," about how these average pocket-book (1957-style!) cameras are getting uppity and grabbing all kinds of features and gizmos that used to be the rich camera's special privileges back in the good old days when cameras under $150 knew their place, is grinding along in high gear. Consider the King Regula, or should I say all eight of them, and be thankful that the importer left seven other models back in their native Germany, or we'd be on this all night.

The family begins with the Regula R, which offers a coupled rangefinder combined with the viewfinder, nice and big, by the way, a 45-mm *f*/2.8 Steinheil Cassar lens in a linear-focusing mount with the Prontor SVS shutter, speeds to 1/300. A single-stroke advance lever takes care of that chore, and for $69.95 they throw in case and flashgun. Should speed be your dish, an additional $20 buys the same camera with a six-element 45-mm Ennalyt *f*/1.9 lens. Or, for the same $89.50 you can get the *f*/2.8 camera with a built-in Gossen exposure meter calibrated in light values. But, hold on there, if you're

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ready to go to $119.50 you can have the Regula RM (1.9), with the meter and that six element Enna f/1.9 lens.

Four down, and four to go, these with interchangeable lenses. Another Prontor shutter is used, this the *Photokina*-introduced model specifically tailored for behind-the-lens operation with a wider aperture to reduced possible vignetting plus a double set of shutter blades to prevent film-fogging during the change-over from lens to lens.

First is the Regula IIIc with an interchangeable 50-mm f/2.8 Ennit 4-element lens at $89.50. Next, the same camera with the 6-element f/1.9 Ennalyt at $119.50. Then come two Regula IIId cameras with the built-in meter plus all else. With the f/2.8 it's $119.50; with the f/1.9, $149.50.

These are pretty good luxury-on-a budget values, and the inexpensive accessory lenses available add to the attractive price picture. A 28-mm f/3.5 6-element Enna wide-angle is $99.50. A 4-element 35-mm f/3.5 is $59.50. The lenses are the Ultra-Lithagon and Lithagon, respectively. The two long lenses available, both Tele-Ennalyts, are a 90-mm f/3.5 4-element and a 155-mm f/3.5 5-element lens.

The cameras use a very cute bayonet mount, have self-setting frame counters, soft-action body-release buttons, hinged backs, and good exterior finish on a die-cast aluminum body.

Another German behind-the-lens shutter lens-switcher is Agfa's Ambi Silette, a cool million of which have disappeared into the gadget bags of European amateurs in the three years it's been around. The new US price for the Ambi Silette with the normal 50-mm f/2.8 4-element lens is $129. A 35-mm f/4 wide-angle (also 4-element construction) sells for $69, and a 90-mm f/4 5-element lens is $79. All glass, of course, being Agfa's.

The camera's coupled rangefinder is combined with the viewfinder which employs bright-line frames, a dial on top of the camera being set for either the 35-, 50-, or 90-mm lenses. The Compur-Rapid shutter has full MFX synch, and speeds to 1/500. Construction is strong and solid, the interior is effectively baffled, and the Silette is an interesting contender in the high-powered medium-priced field.

Still another contender in this race is the Akarex, which has solved the problem in a very interesting way, by growing a family of lenses with individual viewrangefinders shooting off each mount. The behind-the-lens shutter is a Compur Rapid going to 1/500 with MX synch, and a single-stroke advance lever is provided in what appears to be an extremely strong body. The Akarex III with a 50-mm f/2 Schneider Xenon lists for $139.50. Lens-and-rangefinder units available are Schneider's 35-mm Xenagon f/3.5 ($79.50), and 90-mm Tele-Xenar f/3.5 ($89.95). Akarex IIJ bodies may be purchased without a lens ($59.50). This is a valuable plus since the time will come, as it does to all 35-mm gadgeteers, when a flock of lenses demand an additional camera body, or bodies.

IPEX afforded many aisle trudgers a first opportunity to handle the new Contaflex models III and IV and the basically

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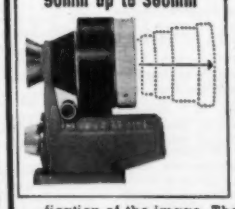

The Multifocus Viewfinder is actually a variable magnification telescope. It matches the angle of the camera lens, not by masking the field, but by varying the magnification of the image. The finder is adjustable for horizontal or vertical; it has a secondary frame for use with 2¼ x 3¼ films on 4 x 5 cameras.

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similar Kodak Retina Reflex, which we covered in our Photokina report last January. At 10 paces they're Bobbsy twins and dealers shuttling back and forth between the inconsiderately distant Kodak and Zeiss exhibits will probably settle for a Mexican standoff.

The trouble with revolutions is that once started they're hard to control, and one new camera indicates that the low-priced cameras may soon be tooth-and-fang with the mediums. The DeJur D-3, made by this Yankee outfit in their German factory, offers interchangeability, coupled rangefinder, 45-mm *f*/2.8 lens, rapid lever advance, etc., along with ready case and a B-C flashgun for a pretty ridiculous $59.95.

Interestingly enough, the bubbling low-to-medium-priced Japanese cameras introduced less new models than past performance might have indicated, and the interchangeable-lens idea has yet to catch fire across the far Pacific. Probably the newest camera shown was Minolta's A-2, whose major features are a very good 45-mm *f*/2.8 Rokkor lens of 5-element design, and an illuminated-frame viewfinder-rangefinder setup. Some time ago we checked out one of these 45-mm *f*/2.8 Rokkors which was in a Leica mount, and the little glass proved a real cutter.

Another newcomer is the Lord IV B (Allied-Impex), an attractive $60 package offering a big single-window rangefinder-viewfinder, rapid-film-advance lever, a cleverly concealed rapid rewind lever, MX shutter with speeds to 1/500, and a 40-mm *f*/2.8 lens of 5-element construction. For quick shooting, a click stop on the distance scale gives you a 6-to-15-foot zone of focus if you were clever enough to set the lens at *f*/8. With all the modern conveniences and excellent choice of focal length, the Lord should be popular.

Two of this reporter's favorite weapons, the Aires 35-III, and the Konica III have both added LVS value gadgets to their shutters, a modification which you either like or dislike, the middle-ground apparently largely uninhabited. A desirable Konica modification is a large rectangular viewfinder ocular offering increased eye relief, a boon to spectacle-sporters.

The Miranda and the Asahiflex, Japan's two comers in the single-lens-reflex field attracted some interest, the Miranda for its un-reflex-like smoothness and quietness, the Asahiflex because of the very excellent design innovation which causes the mirror to flip back to viewing position an instant after the exposure, without recourse to the winding knob.

Off to one side, the Japan camera Industry Association exhibited a number of 35s not at this point being imported. These units all exhibited a great deal of good styling, convenient control locations, single-window rangefinder-viewfinders, between the lens shutters with full synch and 1/500, rapid-advance levers, and 5- and 6-element lenses with apertures from *f*/2.8 to *f*/1.9, focal lengths generally 45-mm. If, as the story goes, these are last year's models that are now being further honed down, we should see some more fine low-to-medium-priced cameras come next year's show.—

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CAMERAS, STILL

6. (f) Argus Photo Tip Portfolio: 5 Booklets on Flash, Filter Magic, Curtain Time, TV Pictures, Copying and Close-up. 25c. ARGUS CAMERAS, INC.

8. (a) Book: Complete reference book for amateur and beginner, "The Bolsey Guide," 128 pp., 70 illus., charts, tables, $1.95. (b) Circular: Bolsey Precision Cameras, features new Jubilee Threesome, prices. OBEX CO.

11. (a) Brochure: "Bino-Fotography." (b) Booklet: "How to Select Binoculars." D.P. BUSHNELL COMPANY.

76. (a) Booklet: 16 pp. well-illustrated booklet featuring the GaMi 16 subminiature camera. Complete description of camera along with accessories. 15c. GAMI CORP.

18. (a) Brochure: List and prices of 400 items for Exakta cameras. (e) Brochure: Automatic Exakta VX; New booklet. 18 (f) Catalog: 32 pages, illustrations on Exakta equipment titled "Exakta Continued," 10c. EXAKTA CAMERA COMPANY.

23. (a) Booklet: For Prize Winning Pictures—**GRAFLEX**, Specifications, etc.

34. (a) Booklet: Minolta "A"; Minolta 35, Model II and Rokkor lenses. (b) Booklet: Minolta Autocord and Minoltacord. (d) Booklet: Minolta Autocord, description and accessories, illus. (e) Pamphlet: Minolta Autocord Model L; built-in Light value meter, description and accessories, illus. (f) Booklet: Six page well-illustrated booklet with down-to-earth instruction by Hal Reiff on how he uses his Minolta Autocord. (g) Folder: 4-page illustrated folder with specific hints on available light photography as told by Bob Duncan on using the Minolta Autocord. FR CORPORATION.

38. (b) Book: "PICTURES IN A MINUTE"—Illus. by 257 pictures, 156 pages on how to get the best 60-second photographs with Polaroid Land Cameras; ideas for indoor and outdoor pictures; 82 ways to use the Land Camera in business and professions; guide charts for all new Polaroid Land Films. $1.95. POLAROID CORPORATION.

39. (b) Brochure: New booklet on the Prakticon-Praktiflex FX. PRAKTICON COMPANY.

41. (a) Brochure: "Realist 35"; detailed facts on Model A & B, accessories. (c) Brochure: Realist 45, description, illus. REALIST, INC.

45. (a) Booklet: Omega 120; data, description. SIMMON BROTHERS.

37. (c) Booklet: Accessories for the Hasselblad 2¼x2¼ reflex camera. Illus. PAILLARD PRODUCTS, INC.

53. (a) Brochure: "Edixa"; describes 35mm Edixa cameras, accessories, lists prices. WIRGIN BROS.

72. (a) Brochure: Walzflex Model II Camera Kit, Description, Specifications, How to use Jumbo Mask, Accessories, illus. (b) Brochure: Walzflex Semi-Automatic; gives specifications, lists accessories and full description; illus. U.S. PHOTO SUPPLY CORPORATION.

77. (a) Booklets: Three booklets all well-illustrated giving complete information on the Praktica FX, Praktina FX Rapid Sequence Spring Motor, and the Praktina FX. All three together in one small package. Also includes price lists for cameras and accessories. STANDARD CAMERA CORPORATION.

31. (e) Circular: 4 pages describing all Konica products and accessories, illus. also lists prices. KONICA CAMERA COMPANY.

31. (f) Booklet: 48-page booklet, "Good Photographs of Children," illus. details and information. 75c. KONICA CAMERA COMPANY.

CAMERAS, MOTION PICTURE

7. (a) Brochure: The Auricon Cine-Voice; 16mm camera for professionals. (b) Brochure: Same as above, except for home movie makers. (c) Booklet: How to use your Cine-Voice, 16mm sound-on-film Recording Camera. (d) Catalog: 40 pp., illus., Auricon Cameras. BERNDT-BACH, INC.

30. (a) Booklet: 8mm full line covering all 8mm movie cameras and projectors. (b) Circular: 16mm full line covering all 16mm movie cameras and projectors. **(d) Book: Keystone Movie Scene Record Book; 15c.** KEYSTONE CAMERA COMPANY.

43. (a) Booklet: Cameras by Revere. REVERE CAMERA COMPANY.

63. (a) Catalog: Lists Wollensak Motion Picture Cameras, Projectors, Stereo Cameras and accessories, prices, descriptions. 12 pp., illus. WOLLENSAK OPTICAL.

MOTION PICTURE ACCESSORIES

29. (d) Booklet: "Editing for Better Movies" by Leo Heffernan. Reg. 50c. Special 10c. KALART COMPANY, INC.

37. (b) Magazine: "The Bolex Reporter," quarterly, available thru franchised Bolex dealers. PAILLARD PRODUCTS, INC.

37. (d) Booklet: Kern Motion Picture Lens Booklet about motion picture lenses for 8mm and 16mm cameras. In full color, charts, schematics, etc.

43. (b) Booklet: Features and operation Curvamatic Splicer. (c) Booklet: Curvamatic Splicer, details, data. (g) Booklet: Motion Picture Equipment. REVERE CAMERA COMPANY.

LENSES

16. (a) Leaflet: "How To Use Enteco Polarizing Screens and Enteco Polarizing Filters with Still and Movie Cameras." (b) Leaflet: New Enteco data and information charts on close-up photography with supplementary lenses. (c) Leaflet: Revised edition of Enteco "Filter Information," handy filter factor and film speed chart, filter types. ENTECO INDUSTRIES.

17. (a) Booklet: "Take A Tip From Hollywood," describes Elgeet lenses, instructions on home movies, etc., 36 pp., illus.; 10c. ELGEET OPTICAL COMPANY.

18. (b) Brochure: Steinheil lenses, wide angle, telephoto and movie lenses. (c) Brochure: Angenieux Lenses, complete information on construction, angles of view, relative magnification, range, focal length. EXAKTA CAMERA COMPANY.

28. (b) Folder: How to Use Your Elitar Soligor Lens, descriptive information on Telephoto, Wide Angle, prices. INTERSTATE PHOTO SUPPLY.

31. (d) Report: 2 pages, National Bureau of Standard Lens Test on Hexanon 48mm 6-element, F2.0 lens as used in Konica III. (e) Reprint of article in Popular Photography describing the Konica III camera. KONICA CAMERA COMPANY.

54. (a) Booklet: Raptar 8mm cine lenses. (b) Booklet: Raptar 16mm cine; depth of field projection charts. (c) Booklet: "How to Have More Fun With Your Camera." WOLLENSAK.

61. (a) Circular: Slip-On Filters. (b) Circular: Hi-Trans Filters. (c) Circular: Auxiliary Close-up Lenses for all movie and still cameras. (d) Circular: Photar Filters. (e) Circular: Tiffen-Polaroid Light-Polarizing Filter. (f) Folder: Neutral Density Filters, explanation of neutral density filters—what they are and how they work, illus. (g) Folder: Wallet size, Handy Filter Selector. Lists filters for color films, black and white films, also gives exposure guide for Kodachrome and Ektachrome films. (h) Brochure: Tiffen Filter Adapter Ring Selector lists Tiffen special adapter rings for specific still cameras, movie cameras; also lists Tiffen Screw-in Lens Caps and standard adapter rings, prices, etc. TIFFEN MARKETING CO.

69. (a) Brochure: Describes the Zunow f1.1 lens; gives specifications, depth of field chart, etc. ZUNOW OPTICAL CORPORATION.

72. (c) Brochure: Walz quality Movie Lens; complete description of wide angle lenses, telephoto lenses and standard lens, illus. (d) Pamphlet: illustrates how different type Walz filters improve your picture. U.S. PHOTO SUPPLY.

PROJECTORS, SLIDE

21. (c) Folder: Describes Skan automatic "slide-cooling" projector, illus. G-M LABORATORIES, INC.

65. (a) Booklet: "How to Show Your Slides Without Losing Your Friends"; step by step procedure for building a slide program instead of a series of individual pictures. LA BELLE INDUSTRIES.

73. (a) Booklet: 25 Ways to Improve Your Slide Shows; 12 pp, illus. Informative step-by-step instructions and hints; also describes various Airequipt accessories for slide viewing and projection AIREQUIPT MFG. CO.

38. (c) Booklet: "SLIDES-ON-THE-SPOT". . . discusses Polaroid Transparency System (black-and-white slides finished in two minutes), industrial-business-education applications, new 1000-speed Land Projection Film. Projector, Copymaker, title and chart-making kit, other components: 8pp. illus., (d) Booklet: "ON YOUR FEET" . . . gives pointers on making speeches illustrated by slides; tells how to make your own speech slides in two minutes, easily and economically, with new Polaroid Transparency System; tips on selecting room, screen, subject matter of slides; plus speech-making techniques; 12pp. illus. POLAROID CORPORATION.

FLASH EQUIPMENT

1. (a) Booklet: Various styles of lighting equipment for still pictures, indoor movies and 3-D shots. (b) Folder: Describes use of multiple floodlamp control box, gives electrical facts affecting use of flood and flash lamps; 6pp. (c) Catalog: Photoflood Lighting, highly descriptive and illustrated 16-page booklet of lighting equipment for amateur and professional photographer. Includes lighting tips on indoor still and movie pictures with diagrams, charts, etc. ACME-LITE MFG. CO.

4. (a) Booklet: "How To Take Professional Flash Pictures With Your My-T-Myte Flashbulbs," 8pp., illus. AMPLEX.

22. (d) Photolamp Data—lighting, exposure, film speed for flash, flood, other lamps. (g) Booklet: The M-2 Bulbs; data information on the "tiny" bulbs. GENERAL ELECTRIC.

23. (b) Folder: Graflite. (c) Folder: Stroboflash. GRAFLEX.

24. (f) Folder: "Why You Will Get Better Flash Pictures with the Heiland Foto-Mite," 14 pp., illus., how to use the flash unit, with picture-taking hints. (g) "Take Your Pick" folder, illus., describing new Strobonars 61A, 62A, Seven and 71A, with light distribution comparison photos and accessories. (h) Folder: "The Heiland Professional Line"—Flash Units, Synchronizers and Standard Strobonars," describes Strobonars I, III, IV, Six, famous Press Model Synchronizers, Synchro-Customs, and complete accessories including cords, reflectors and battery cases; illus. HEILAND.

34. (c) Booklet: Minolta Jr. B-C Flash Gun. FR CORPORATION.

25. (a) Folder: Sun-Lite II; description and illus. on speedflash. (b) Folder: Sun-Lite 500, description and information, 6pp, illus. (c) Folder: Flash Saver, description, 4 pp. **(d) Manual: Sun-Lite II instruction booklet, detailed information on Sun-Lite II Portable Speed Flash, all 3 models; 20 pp., illus.; 25c.** HERSHEY MFG. COMPANY.

28. (a) Folder: Describes 3 models of electronic flash, Expert IV, Matador, Reporter I, prices. INTERSTATE PHOTO SUPPLY.

29. (c) Folders: Kalart Flash Equipment, BC-400 and Kalart Super Speed Flash. (e) How B. C. by Hy Schwartz. KALART COMPANY, INC.

35. (a) Booklet: Eveready Battery Engineering Bulletin on flash photography, 12pp. illus.; issued periodically. (b) Eveready Batteries, data, helpful information "B," "B-C" batteries. NATIONAL CARBON COMPANY.

36. (a) Leaflets: Technical information and data on use of the Megalume electronic flash. (b) Pamphlet; "Reciprocity Failure and the Determination of Exposure With Some Electronic Flash Equipment." (c) Test report: Nickel—cadmium batteries vs. wet cells. Chart and diagrams describing test and results. (d) Data Sheet: Use Of The Megalume With Infrared Film, development time, table giving types of filters and guide numbers to be used with standard infrared film. NEMS-CLARKE, INC.

46. (a) Brochure: Listing of lighting equipment for semi-professional or advanced amateur. (b) Brochure: Complete listing of lighting equipment for the amateur and movie maker. (c) Booklet: "Indoor Photos Made Easy," how to do indoor lighting, 10pp, illus. SMITH-VICTOR CORPORATION.

47. (a) Folder: "Flash is Easy—Flash is Fun"; complete flash instruction for advanced, amateur, beginner. (b) Booklet: How to Take Better Pictures and Have More Fun With Flash; 32pp. illus. (c) Booklet: Color Flash with Box Cameras. (d) Booklet: How to Throw a Snapshot Party; 24pp, illus. (e) Card: Wallet Size, gives correct F-stops. (f) Brochure: Basic Lighting Placement, illus. (g) Specification Sheets: 1. Blue Dot Line; 2. Projection Lamps; 3. Darkroom and Enlarger Lamps; 4. Super-floods. SYLVANIA ELECTRIC. 8. (c) Exposure Guide: Pocket size, gives correct F-stops. OBEX CO.

53. (a) Booklet: Descriptive data and information on Limelite "60"; 14pp., illus. (b) Folder: Describes Limelite Electronic Flash: 4pp. illus. (c) Folder: Yankee Complete Home Developing and Printing Kit, 6pp, illus., instructions for use of Yankee Photo Developing and Printing Kit; making your own negatives; making a picture from your negatives; loading the printing frame, etc. (d) Catalogue: Yankee photo products; 35mm slide trays and accessories, electronic flash, developing and printing accessories, illus., prices and description. YANKEE PHOTO PRODUCTS.

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72. (g) Pamphlet: Walz Pocket Flash-Gun; description and instruction on how to use, illus. U.S. PHOTO SUPPLY.

74. (a) #56-124 Series 400 Data Sheet—illustrates entire Series 400 line of ASCORLIGHTS, describing power supplies, light units and accessories. Units are portable, high-speed models in 100 or 200 watt-second capacity. (b) #56-98 Eight page illustrated 2-color booklet describing the "Sunlight" Series 800 ASCORLIGHTS. Articles give details describing use of an integrating light meter and a section on "How To Plan A Lighting Set." (c) #56-160 data sheet for microscope users describing new lighting principle utilizing a repetitive flash for viewing with a flick of a switch, the same light is used for taking single flash exposure. (d) AN No. 101—Description of lighting problem for night harness racing publicity photographs, how photographic set-up was made, with suggested lighting equipment. (e) AN No. 102—For Graphic Arts Users. "Copy Board Illumination for Making Positive Transparencies"; 2-page description of electronic flash units used in making color transparencies from original art work. Suggested equipment with exposure tests listed. (f) SERIES 200 ASCORLIGHT DATA SHEET: 6-page data sheet describes 5 basic models of Speedlights for advanced amateur and professional photographer; all guide numbers, accessories and technical data explained in detail. (g) SERIES 300 ASCORLIGHT DATA SHEET: 4-page data sheet describing self-contained portable Ascorlights designed for Home Portrait photographers and those who travel. (h) SERIES 500 ASCORLIGHT DATA SHEET: 6-page sheet describing studio portrait Speedlight units. Illustrated with all light units, accessories, technical data and guide numbers given. AMERICAN SPEEDLIGHT CORPORATION.

72. (i) Brochure: Walz Flash Master: 12 illus. describing and giving complete instructions for this flash attachment. U.S. Photo Supply.

PROCESSING EQUIPMENT AND MATERIALS

10. (a) Brochure: Illustrating design and function of Model 45M Enlarger, 24pp. (b) Leaflet: Additional uses of Model 45M Enlarger. (c) Pamphlet: Discusses characteristics and operation of Model 57MB. (d) Book: A Brief 73 Year History of Enlarger Design. 32pp. CHARLES BESELER COMPANY.

27. (a) Leaflet: Time-O-Lite Printer. (b) Leaflet: Time-O-Lite Meters and Switches. INDUSTRIAL TIMER.

33. (a) **Booklet: "Marshall's Guide for Hand-Coloring Photographs," special section on heavy oils, 36 pp., illus. 25c.** (b) **Pamphlet: Color Chart; Marshall's photo-oil colors, price list of sets, accessories, 10c.** (c) Pamphlet: Make Life More Colorful, discusses photo-coloring; (d) Pamphlet: Information on the photo-oil pencil. (e) **Book: "Photo-Oil Coloring for Fun or Profit," 17 chapters, 148 pp. 22 illus., color charts, 9 color plates; explains detailed portrait work, right papers for coloring, how to mix paints, color harmony, landscapes, etc. $3.50.** JOHN G. MARSHALL MANUFACTURING CO.

45. (b) Catalogs: Omega A-2, B-7, B-8, D-2, D-3, E-5; (One on each model, specify which you want.) (c) Booklet: How To Buy The Right Enlarger. (d) Booklet: Omega Distortion Correction Attachment. SIMMON BROTHERS.

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68. (a) Catalog and Handbook: 18 pages, illustrated, Nega-File slide-cabinets, accessories. (b) Circular: Four New Files by Nega-File, describes new files created by Nega-File to hold from 20 to 50 of the small plastic Kodaslide boxes, prices and types. NEGA-FILE COMPANY.

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51. (c) Booklet: Help in Selecting the Right Exposure Meter. 15pp., illus. Describes and discusses the workings of a meter. WESTON ELECTRICAL INSTRUMENT CORP.

72. (e) Pamphlet: Instructions on how to use the Walz Corona exposure meter, also lists emulsion speed number of film (ASA). (f) Pamphlet: How to use the Walz exposure meter with booster, Coronet B, specifications, illus. (h) Brochure: Walz Color Meter; 12 pages, well-illustrated. Gives complete instructions, chart showing Emulsion Speed Number and Color Temperature of color films., also a filter conversion table. U.S. PHOTO SUPPLY.

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59. (a) Catalog: 12pp., illus.—describes all types of camera bags and leather goods of use to the photographer, lists prices. J. B. PERRIN CO.

67. (a) Catalogue: 10 pages describing the complete list of products. TEST-RITE INSTRUMENT CO.

71. (a) Brochure: "Slide & Movie Titles with Around the World Backgrounds." Lists all scenes available in various foreign countries which can be used as backgrounds for titles with your own wording. Sample title included. TITLE-CRAFT.

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3. (a) Booklet: Ilford Flat Films, 12pp, illus.: information and technical data. (b) Brochure: Ilford Roll Films, data and description; 6pp. (c) Circular: Ilford Microphen Developer, how to use it, and what it does. ILFORD CO.

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SLIDES, STEREO

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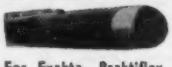

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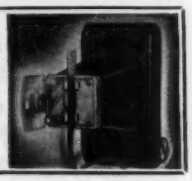

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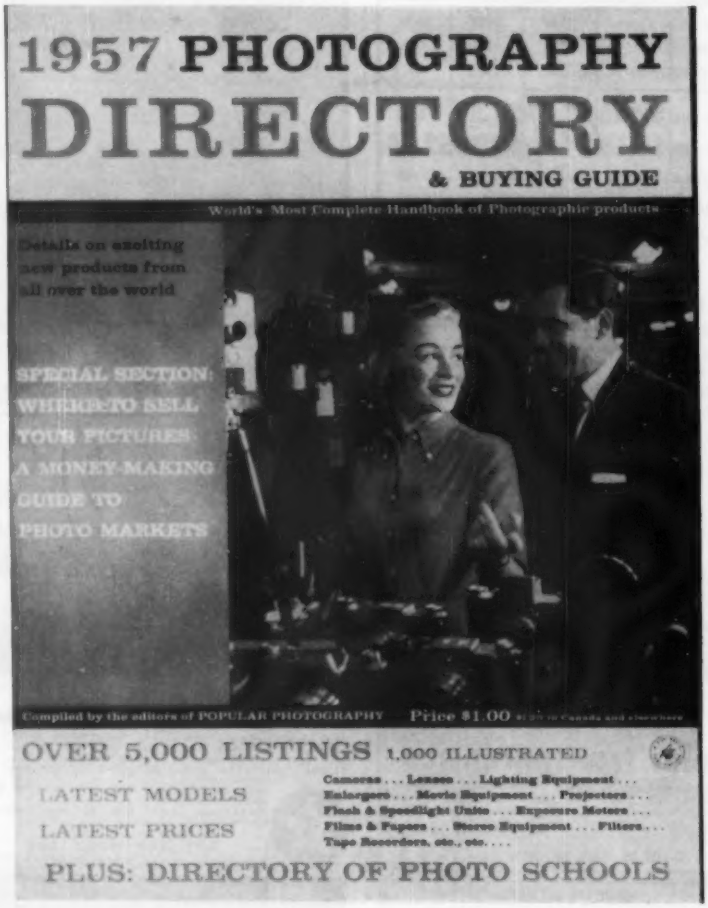

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12.5mm Switar f:1.5	114.50	62.95
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50mm Raptar f:3.5	56.50	16.50
50mm Switar f:1.4	169.50	99.50
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C.O.D. send 15% deposit. Add Postage—Excess Refunded.
2 yr. written service guarantee. 30 day money-back guarantee.

4" TAYLOR-HOBSON T/2.8 PANCHROTAL LENS

In focusing mount for any 35mm reflex camera. List $363.00.

Brand NEW **167.00**

7" f/2.5 AERO EKTAR

Coated. For hi-speed, color, existing light. Cost Gov't $485. Adapts to most cameras.

NEW **58.50**

USED **47.50**

Precision focusing mount for Hasselblad, Praktica, Praktiflex, Pentacon, Exakta, etc. **$54.50**

Free$$ Free$$ Free$$

Darkroom gloves. FREE when requested, with every order for $6 or more laboratory equipment! Durable rubber. Medium and large sizes.

K-20 AERIAL CAMERA

WITH FREE CASE

HERE'S A BARGAIN

Terrific bonus buy; with 6½" f/4.5 lens. 55 negs. Hand Held. Hi-Speed sequence. Cost Gov't $700

Hollycam's SPECIAL PRICE **54.50**

K-20 PROCESSING MACHINES

Fully automatic, takes all the work from K-20 Processing. Automatic, self-reversing. 3 stainless steel tanks, reel, motor. Cost U.S. $130

HollyCam says just **49.50**

GRAFLEX 5x7 CUT FILM MAGAZINES

Brand new. 12 septum type. Fit F-8 camera. List price $87.50

COSTS YOU **12.90** 3 for **36.00**

BUY THE QUICK WAY

We ship within 24 hours after your orders are received. Order by Air Mail for RUSH Shipment.

NEW CUT FILM HANGERS

OUR LOWEST PRICE EVER!

Genuine TENITE and BUTYRATE, corrosion-proof Channel type. Smooth surface won't scratch emulsion.

LIMIT TWO DOZEN — PRICES PER DOZEN

	List	Our Price
4" x 5" size	$11.40	$2.50
5" x 7" size	12.00	2.75
8" x 10" size	15.00	3.00

MINOX CAMERA, ONLY 3" LONG

with f/3.5 Complan lens.

Latest model. Cigarette lighter size. For candids, travel, secret work. Light, ideal for women. 50 exposure daylight cartridge. Built-in synch, built-in orange & green filters. Coated 15mm f/3.5 lens. Speeds: ½ to 1/1000 sec., T-B. Focus: 8" to infinity. Beautiful all chrome finish. Finest German-made equipment. Includes chain.

NEW **139.50**

NEW 11" x 14" ENLARGING EASEL

All metal, adjustable for all sizes to 11" x 14". Bands hold paper firmly and flat against bed. Adjustable paper guide margins. Masking bands calibrated in 1/16" gradations. Plainly marked in white on black background.

Hollycam Price: **6.75**

8x10 View Camera KODAK AND ANSCO

Rising front, vertical and horizontal swinging back for all corrections. Reversible back, 3-section track bed for 29½" bellows extension. Plumb-bob for leveling focal plane. Ruggedly constructed of finest hardwood and brass fittings. Mfgd. by Graflex, Eastman Kodak, Ansco. Complete w/case.

Cost Gov't: $274.30

Limited-Time Price: **$87.50**

Brand New Elevator TRIPOD

51" extended. 22" folded.

Triple-extension legs with quick-setting friction locks. Central Column cranks up or down in a jiffy. One handle controls & locks both pan and tilt. New, orig. pack.

List Price: $21.95

at Hollycam it's **14.95**

16MM HEAVY DUTY PROFESSIONAL REWINDS

BRAND NEW, 2000' capacity, set consists of two precision geared rewinds, each with free-wheeling clutch, friction brake and special guide roller to protect your film. Mounts on any table or bench. Less than 25% of original cost. New.

List Value $27.14 set Holly's Price **$9.75** set

16mm REELS AND CANS

Prices for reel OR can.	List Price	H.C.C. Price	Three For
400'	$ .70	$ .30	$ .72
800'	2.25	.85	1.99
1200'	2.75	1.10	2.40
1600'	3.10	1.25	2.99

All merchandise is from U.S. Gov't Stocks. Equipment not listed as new or reconditioned, is used. Film and paper is manufacturer's original pack. Not re-spooled, re-slit, or re-perforated.

CONTACT PAPER

All paper guaranteed till Jan. 1958

SIZE	TYPE	QUAN.	PRICE
35mmx100'	LWSM, 3	100	$ .98
1⅞x2¾	SWG, 2-3-4	500	1.25
2¼x4½	SWG, 4	144	1.00
3½x5¾	SWG, 4	144	1.00
3¼x5¾	SWG, 4	500	1.90
7½x7½	Aero, 1	144	1.00
7½x7½	SWG, 0	144	1.00
8x10	SWG, 2	100	2.95
8x10	SWSM, 4	100	2.85
8x10½	SWSM, 1	144	1.25
8x10½	LWFSM, 3-4	100	1.30
8x10½	LWFSM, 2-3	144	1.90
8½x11	LWFSM, 2	50	1.00
10x10	SWSM, 3	144	2.75
10x10	SWG, 4	100	2.45
10x10	SWSM, 1	144	2.45
10x10	LWFSM, 2-3	250	3.30
10 x 10	SWSM 1-2-3-4	100	1.95
10x10	SWSM, 2-3	250	3.30
11x14	LWFSM, 2-3	50	2.15
10x20	SWSM, 2-3	100	3.75
18x22	LWFSM, 1-2-3-4	50	5.50

35mm FILM

100' Dupont Superior I		3 for 4.75
100' Kodak Background X	Each	1.40
100' Kodak Super XX	Each	1.75
100' Ansco Supreme	Each	1.40
200' EK Linagraph Shellburst	Each	1.00
200' EK Background X	Each	1.95
200' Dupont Superior III	Each	2.45
200' EK Plus X	Each	2.50
400' Ansco Color Indoor	Each	43.45
400' Dupont Superior I	Each	4.95
400' Ansco Color Tungsten Reversal		48.95
1000' Sound recording, Kodak Each		5.95
1000' Background X, Kodak	Each	9.85
1000' Kodak Plus X or Super XX	Each	13.30
1000' Dupont Superior I, II, or III		12.50
1000' EK Fine Grain Duplicating Neg.		7.50
Short Ends, 1957 Plus X	Foot	2½¢

FREE BARGAIN BULLETIN

Just off the press! Chock full of BARGAINS — photo equipment and supplies at prices you never dreamed of! Fully illustrated, sixteen pages! Classified ads, too! Send today — it's FREE!

7" AERIAL FILM PROCESSING MACHINE

For processing film from K-20, K-25, F-8 and other cameras. 3 stainless steel tanks, reel assembly, automatic self-reversing 110V electric drive motor and case. Film capacity: all sizes up to 7" x 75', w/case.

Holly's Price **49.50**

Cost Gov't $206.00

NEW GIANT FERROTYPE PLATES

18" x 24"—holds four 8x10 prints. Highly polished chrome plate finish gives perfect glossy print every time.

List Price $4.50 Brand New, Orig. Pack. at Hollycam **2.70**

ENLARGING PAPER

SIZE	TYPE	QUAN.	PRICE
3¼x4½	SWG, 1	500	3.75
8x10	SWG, 3	100	3.45
20x24	SWSM, 4	100	7.95

CUT FILM

4x5 Outdoor Ektachrome	20 Sheets $9.10
8x10 Kodak Infra-Red	25 Sheets 2.95
8x10 Contrast Process Ortho	25 Sheets 3.10
8x10 Superpan Portrait	25 Sheets 3.35
8x10 Process Pan	25 Sheets 3.10
8x10 Ansco Printon	12 Sheets 4.25
8x10 Ansco Color Daylight	6 Sheets 3.50
8x10 Ansco Process	25 Sheets 2.95
11x14 Process Pan	20 Sheets 4.95
12x18 Commercial Ortho	10 Sheets 3.25
12x18 Litholoid Ortho	50 Sheets 17.25
20x24 Ansco Commercial	24 Sheets 29.50

16mm FILM

50' EK Mag. Super XX Rev. w/proc.	3 for 6.25
50' EK Mag. Super XX Reversal	3 for 4.10
50' EK Super XX Negative	3 for 1.95
50' EK Mag. Plus X Reversal	3 for 4.10
100' EK Linagraph Pan	.95
200' Kodak Plus X Negative	2.50
200' EK Microfile, Unperforated	3 for 4.95
400' EK Super XX Negative	2.95
1600' #3 Eastman Leader	4.00
EMPTY 50' Mags. U-Reload	10 for 4.10

AERIAL FILM

5¼" x 20' Tri-X Kodak	3 for $2.95
5½" x 56' Super XX, Kodak	1.95
7" x 18' Aero Ektachrome	6.75
9½" x 75' Aero Ektachrome	24.75
9½" x 75' Super XX, Triple S Pan	4.45
9½" x 200' Super XX	9.95
9½" x 390" Super XX, Triple S Pan	27.75

70mm x 15' Tri-X in cassette 1957	Each	$1.40
70mm x 100' Tri-X	Each	3.50

MAIL THIS COUPON TODAY!

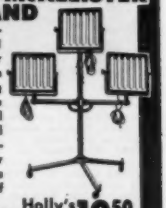
Hollywood Camera Company
10611 Chandler Blvd., No. Hollywood, Calif.
Please send me your FREE GIANT CATALOG
DEPT. P77
Name_____
Address_____
City_____ State_____

ELECTRIC PRINT WRINGERS

Up to forty 8 x 10 prints per minute. 24" wide. 110 volt A. C. Gov't cost $198.00

59.50 at Hollycam

BARDWELL-McALLISTER LIGHT STAND



Heavy duty, all-purpose telescopic stand! Double extension for 13-foot maximum height. Two folding cross arms adjustable for height. Rugged all steel construction. Ball bearing rubber castored legs fold for storage. Holds a whole battery of spots, floods.

Cost U.S. $161.25 Holly's Price **19.50**

FLUORESCENT LIGHT HEAD, AS ILLUSTRATED Holds six 18" 15W lamps. Cost U.S. $54.00

Holly's Price **$12.50**

FOREIGN ORDERS INVITED

85% discount! BRAND NEW

WOLLENSAK Shutters ALPHAX #3

Install your favorite lens. Also excellent for precision control of enlarger. Use with extension tube for Photomicrography and other special applications. Speeds 1 to 1/100, T, B. Flange thread diameter 1¾". Maximum iris opening over 1¼".

COST U.S. $50 COST YOU ONLY! **7.75**

GUARANTEE

Of course Hollywood Camera Co. guarantees all supplies and equipment! All film and paper is short dated gov't. excess, tested and approved in our own lab & guaranteed good.

NEW GLOSSY DRUM DRIER

Fast as lightning, priced to SELL fast! Produces prints of professional quality. Set dial, dryer automatically adjusts to proper temperature for paper thickness and finish. Neon pilot lite. Thermostatic control. Canvas apron rewinds automatically. Lever-eject of prints. Drum surface 12" wide, 28" circumference. New, orig. pack.

Holly's Price: **27.00**

Dryer with 24" wide drum Now: **$49.95**

BRAND NEW WIDE SCREEN Elgeet Cinematar Projection Lens

fits all 8mm projectors

For big-screen movies in small rooms. Project picture FOUR TIMES normal size, at same distance as standard—fills 30" x 40" screen at 10' with no loss of brightness. Specify make and model of your projector. Fits most projectors. New, orig. pack.

HollyCam Price **$11.95**

Please include shipping charges. Excess refunded. Orders received without sufficient postage will be shipped freight collect. Prices F.O.B. plant, No. Hollywood. Minimum order $2.50. 25% deposit required on all C.O.D.'s Calif. purchasers please include 4% Sales Tax.

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YOU GET TOP QUALITY and FAST SERVICE!

35mm COLOR
Guaranteed till January 1958

SIZE	TYPE	QUAN.	PRICE
35mm x 20 exp.	Ansco Color Day. or Tung.	5	3.99
35mm x 50'	Ansco Color Day. or Tung.	1 roll	7.49
35mm x 40'	Ektachrome Day. ASA 32	1 roll	4.99

(FREE! 6 empty Cartridges with bulk film) 1½ gal. Ektachrome Processing Kit....$2.50

8mm & 16mm B&W MOVIE FILM
Guar. till Jan. 1958 • Processing Included

SIZE	TYPE	3 for	6 for	12 for
8mm x 25' Dbl.	Super X	3.49	6.39	11.29
8mm x 25' Dbl.	Super XX	4.49	8.39	16.29
16mm x 50' Mag.	Super X	6.49	12.39	24.39
16mm x 100' Roll	Super X	8.49	16.39	31.29
16mm x 100' Roll	Super X Sound	9.49	18.39	35.29
*16mm x 50' Roll	Rev. ASA 50	10 for 3.79	25 for 8.49	
16mm x 50'	Empty Mags.	5 for 2.39	10 for 5.29	
*16mm x 100'	Neg., Plus-X, Super-X, Bkgrnd-X	3 for 2.79		
*16mm x 1200'	Neg., Super-XX	2 for 13.99		
*16mmx50' Mag.	Plus-X, XX Neg.	3 for 2.79		

*Processing not included.

ROLL FILM
Color • Black & White
Guaranteed till January 1958

SIZE	TYPE	QUAN.	PRICE
120, 620, 127, 116, 616	Super XX	10 rolls	2.29
120, 620	Ektachrome	6 rolls	2.99
120, 620	Infrared	10 rolls	2.29
120, 620	Infrared (ASA 100)	10 rolls	3.49

K-20 AERIAL CAMERA

With 6¾" f/4.5 lens. Rapid sequence action on 4x5 negative. Trigger shutter release. To 1/500th sec. Manual operation. Government cost over $800. Fully guaranteed. **79.95**

Free with Camera: 6 rolls of 5¼"x20' Super XX, 3 filters and carrying case for camera.

Aeroflex Developing Outfit for above.....39.95

Special Combination Offer: K-20 Camera Outfit and Aeroflex Developing Outfit, both for..... **109.95**

35mm x 100' SAFETY FILM
Guaranteed till June 1958

Super XX, Plus-X, Panatomic-X, Ansco Supreme, Infrared, Ortho (ASA 64) — **2.25 EACH**

Positive (35mm x 100') 1.50
Tri-X (35mm x 100') 3.75

Kodachrome 1956 Date
Outdoor or Indoor

Bantam	16mm x 50' mag.
3 for 3.69	3 for
6 for 7.19	12.50

E.K. processing included

FREE GIFT COUPON
Clip this coupon. Send it with your order to Dept. P-7, and receive valuable gift absolutely free!

CUT FILM

4x5 XF-Pan, Triple S Ortho	100 sh. 6.50
8x10 Triple S Pan, Super Pan Press, Comml Ortho, XF Pan	50 sh. 7.50
8x10 Contrast Process Pan and Process Pan	50 sh. 3.95

9⅜" x 200' AERO ENLARGING PAPER
#1,2,3, or VARIGAM

4.95 per roll

Case of 20 rolls 92.00

1-MONTH SPECIAL

BRAND NEW!

Federal Enlarger

Save 46%

- 35mm to 4 x 5
- 5" ctd. f4.5 lens
- Double condenser
- Built-in focusing target
- In orig. carton

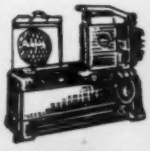
List 146.95 **79.95**

35mm x 100' Daylight Bulk Loader
- With counter gauge
- 12 empty cartridges
- 1 gal. Microdol

6.25

1-MONTH SPECIAL
AMPRO 16mm Sound Projector

100-120 volts, AC. Complete outfit: Lens, Amplifier, Motor, Lamp and Speaker.



value $475. **139.95**

ENLARGING PAPER
Guar. till June 1958

KODABROMIDE • HALOBROME • CYKORA

Size	Type	Contrast	Quan.	Price
5x7	DWSM	#2	200 sh.	4.99
8x10	SWGL	#1,2,3	100 sh.	4.19
8x10	SWSM	Varaloid	100 sh.	3.49
8x10	SWGL	Varaloid	100 sh.	4.39
8x10	DWSM	Varaloid	100 sh.	4.99
8x10	LW Docum't'n	#5	100 sh.	2.79
8x10	DWSM	#2,3	100 sh.	4.89
8x10	SW Res. Rap.	#1,2,3	100 sh.	3.79
10x10	SWSM	Varigam	125 sh.	3.95
11x14	DWGL	#1,3	50 sh.	4.49
40"x30'	Res. Rapid	#1	1 Roll	3.99

CONTACT PAPER
Guar. till June 1958

KODAK • HALOID • ANSCO

Size	Type	Contrast	Quan.	Price
1⅞x2⅝	SWGL	#1,2,3,4	1000 sh.	1.49
2½x3¾	DWSM	#2,3	1000 sh.	3.89
4x5	SWGL	#3,4	300 sh.	2.79
5x7	SWGL	#4	200 sh.	3.19
5x7	Auto Pos.		250 sh.	1.79
8x10	SWGL	#1,2,3	100 sh.	2.89
8x10	SWSM	#1,2,3,4	200 sh.	3.69
8x10	Auto Pos.		250 sh.	2.29
8x10	DWSM	#1,2,3,4	100 sh.	2.69
8x10	Ad Type LW Flex.		250 sh.	3.29
8x10½	Reflex copy		200 sh.	1.99
10x10	SW Resisto	#1,2,3,4	250 sh.	3.19
10x20	Resisto	#1,2,3,4	100 sh.	3.29
18x22	Ad Type	#1,2,3,4	100 sh.	4.19
20x24	SW Resisto	#1,2,3,4	100 sh.	7.29

FREE
Request your copy of our new giant Catalog.

ANSCO COLOR
Day or Tung.

4 x 5 20 sheets...3.95
8 x 10 10 sheets...4.95

HOUSTON FILM DRYER
For 16mm and 35mm

Complete with two 13" x 14" drying units with gear winder mounted on thumb screw type clamp. Each drying unit takes up to 50' of film. Gov't cost $47..only **9.95**

AERIAL FILM

5¼"x20' Super XX, 1955 ..... 1.95
7"x18' Super XX..... 1.50
7"x15' Super XX, 1955 2.25
7"x125' Super XX..... 7.50
9½"x200' Super XX, 1956 ...22.00
9½"x300' Super XX, 1955 .....35.00

All other sizes available (1954 to 1956 dates)

Export and wholesale inquiries on Aerial equipment are invited.

DuPont Varigam
10x10 Single Weight Semi Matte.

125 sheets **3.95**

CONTACT PAPER
10x20 Resisto #1, 2, 3

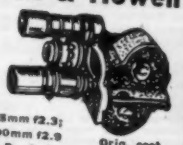
100 sheets **3.29**

BRAND NEW! MORSE G-3 PROCESSING TANKS

Develops up to 100 ft. of 8, 16 or 35mm film in ½ gallon of solution. Reg. 35.00.

ONLY **24.95**

35mm Bell & Howell
Model #71 Eyemo 3-Lens Turret Outfit



With 4 lenses: 25mm f2.3; 50.8mm f2.8; 100mm f2.9 & 152.4 mm f4.5. 3 objective lenses: 2", 4", 6". Two 400' Mags. Like New. Orig. cost $2,000. **$395.**

35mm B & H Eyemo w/2" f4.5 lens. 100' capacity. List $500. **114.99**

B & H Eymax Lenses
6" f4.5 Telephoto.....29.50
10" f4.5 Telephoto.....49.50
B & H Titler.....29.50

JUST OUT!
SUPER ANSCOCHROME
100 ASA Daylight • "1958" originals
35mm x 20 exp. ..3 for 5.99; 6 for 11.49
Processing not included

Fresh KODACHROME and ANSCOCHROME
In original mfrs. packages • 1958 Date

Sizes	Kodachrome	Anscochrome
35mm x 20 exposures	3 for 4.59	
35mm x 36 exposures	3 for 6.19	
120 or 620		3 for 2.89
35mm x 28' with loader		8.49 each
8mm x 25' roll	3 for 5.99	
8mm x 25' mag.	3 for 9.19	
16mm x 50' mag.		2 for 11.29
16mm x 100' roll		2 for 16.59

On Anscochrome movie film, processing included. Kodachrome processing not included.

PLEASE INCLUDE POSTAGE
Merchandise is guaranteed U.S. Surplus, unless otherwise noted. Export and wholesale inquiries invited. Include 25% deposit for C.O.D. orders. Write for free giant catalog!

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POTATOES ARE CHEAPER? . . . It's cheaper to listen to good advice than to go through experience at a loss. Even if you're not ready to buy now, our Camera Technologists will give you a written unbiased report on anything photographic, Free; whether it's a baby Brownie or a Leica. University offers you four satisfying highlights; free advice, good service, unbeatable low prices, and a two-year unconditional no charge guarantee. A bargain is not a bargain unless you're completely satisfied.

New Retina IIIC, with case 119.50

Zoomar 8mm. Zoom Lens from 13mm to 39mm. F2.8. List $199.50. L.N. $119.50

Mohawk Midgetape Pocket Recorder

Battery operated 3⅞" in width, 8½" in length, lightweight. 1 hour recording. A must for business execs., sales managers, reporters, radio, TV, on-the-spot interviews, insurance investigators, etc. Free Literature.
List $249.50
SPECIAL L.N. **$149.70**
incl. bat., mike, earphone & tape.
Send for free Brochure.

MODEL 2700 Superpod

- Geared for quick action raising and lowering
- Extra 90 Degree tilt on panhead
- Ball Level on tripod
- Ratchet to prevent camera from falling
- Degree marks for vertical pictures
- Adjustable camera screw

$11.97 Case list 5.95 Special 1.98

NEW! MANSFIELD PORTABLE DELUXE FILM EDITOR

	Our Price	NEW
8mm Editor—Complete w/case List $45.00 #950	$25.49	
16mm Editor—Complete w/case List $49.50	$32.50	
8mm Editor—Complete but No Case. Special, no Focus Knob Same for 16mm $21.95	$19.97	

DARKROOM ACCESSORIES
BRAND NEW

	List	Sale
Yankee Lordomat 20 Tank...	10.95	7.30
Yankee 4x5 Utility Tank....	2.95	2.10
Yankee 4x5 Agitank cut film.	8.95	6.95
Yankee Safe lite w/3 Filters.	4.95	3.89
Airequipt 4 Way Fixed Easel.	8.07	5.65
Airequipt Dialmaster Easel 11x14	17.06	11.95
Airequipt Photocrat 4x5 Printer	14.34	9.95
Airequipt Jr. Printer 4x5....	10.77	7.55
Brumberger 5x7 Adj Metal Printer	22.00	14.95
Brumberger 5x7 Safe Lite OA	5.95	4.35
Brumberger 8x10 Paper Safe	10.95	7.80
Brumberger 11x14 Paper Safe	19.95	13.30
Fedco Focus Rite Enlarging Aid	2.25	1.75
Fedco No. 100 Dryer 111/2 x19	9.95	6.75
Gra Lab #168 Luminous Timer	24.95	17.21
Premier A2 Roto Dryer 24x28"	49.95	33.95
Premier A1 Roto Dryer 12x28"	27.50	18.95
Staticmaster 1" Brush.....	4.95	3.50
Spot-O-Matic Enlarging Meter	15.00	10.97
Nikor 35mm Tank single reel	8.95	6.75
Nikor 120-620 Tank.....	7.65	6.00
Nikor 20 Exp. 35mm wide space reel	4.95	3.89
Nikor 36 Exp. 35mm wide space reel	3.95	3.19
Nikor #33 Tank with 2 35mm reels	12.95	10.77
Kodak Timer Minutes & Seconds.....	9.75	7.50
Kodak 35mm Day Load Tank.	9.95	7.49
Morse G3 35.8 16mm Dev. Tank	34.00	26.75
Kodak Automatic Tray Siphon	4.95	3.79
Sun Ray 11x14 Metal Adj. Easel	7.75	5.49
Sun Ray 8x10 Metal Adj. Easel	5.50	3.95
Precise 11x14 Metal Adj. Easel	6.75	4.95
Carr Cut Film Hangers 4x5..	.99	.69
6" all metal Trimmer.....	1.98	.98
Foot Switch	5.95	4.19
BFI Chemicals 7 Minute Processing Kit.....	23.75	19.50
Arkay 16x20 Lordmaster Print Washer	89.50	66.95

NEW 1½" f/1.9 Telephoto
with Focusing Mt. in chrome Mount. Razor sharp, click stops, color corrected. For Revere, Keystone, Dejur, Ampro. For B&H write.
List $38.75 Your cost NEW **$13.95**
Leather case ..... 90¢

Telephoto for 16mm Fans (New)
3" Telephoto f/1.9 focusing, click stops, color corrected razor sharp in chrome Mount. Built-in lens shade. For all cameras.
List $59.95 Your cost **$24.95**
Plush leather case..... $2.84

For 8mm Fans (New)
6.5mm f/1.9 Wide Angle in Black anodized and chrome Mount. Razor sharp, click stops, color corrected.
List $49.50 **$19.95**
In focusing mount
Leather case ..... 90¢

Wide Angle for 16mm Fans (New)
15mm f/1.9 focusing, click stops, color corrected. Razor sharp.
List $59.95 Your cost **$32.50**
Leather case $1.56

Extra Fast Tele for 8mm (New)
1½" f/1.4 focusing in chrome Mount, color corrected. Razor sharp. Excellent for Bad Lighting Conditions! Built-in lens shade.
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B&H 252B f1.9	59.95	41.97
B&H 172B Mag. f2.5...	134.95	109.33
B&H 172A Tur. f1.9..	199.95	149.50
B&H Electric Eye 300EE.	299.95	229.50
B&H 200EE Case.....	30.00	21.97
B&H 70 DR. f1.9.....	385.50	306.50
B&H 253 Proj.....	79.95	57.50
B&H 253AR Reverse and still	99.50	69.95
122 LN Regent Reverse.	179.95	127.50
122 Regent	149.50	114.50
16mm Diplomat B&H...	299.95	214.50
B&H 8D 385C	479.95	359.97
B&H 385B1 SD.....	559.95	431.00
B&H 302C Optic SD..	734.00	569.50
B&H 302B1 SD	814.00	622.86
Stereotone B&H tape...	249.50	169.50
Stereo Proj-o-view	144.50	109.50

Projectors
35mm Bell & Howell

Robomatic	149.50	109.50
Headliner 303 w/case..	59.50	43.97
TDC Model D w/air case	79.50	56.50
Streamliner 500 w/case.	89.50	67.50

KODAK CAMERAS	NEW	SALE BRAND NEW
Pony 135C.....	35.50	28.00
Pony 135C Camera outfit	49.95	36.95
Pony 828.....	31.50	22.68
Signet 35	75.00	53.88
Signet 35 Camera outfit	91.45	66.45
Retina IIC	139.50	89.19
Stereo Outfit.....	97.25	67.40
Stereo Camera	84.50	60.55
Signet 40 w/flash....	69.00	49.95
CINE KODAK MOVIE CAMERAS		
8mm f2.7 Model 2....	29.95	22.36
8mm f2.3 Model 2....	37.50	27.69
8mm f1.9 Model 2....	46.50	34.25
8mm f1.9 Turret.....	79.50	58.70
Medallion f1.9 Mag...	134.50	92.05
Royal f1.9 Mag.....	189.50	142.50
K-100 16mm f1.9....	279.00	210.45
K-100 16mm f1.9 Turret	315.00	241.38
CINE-KODAK SPECIAL II w/f1.4 w/100 ft. Chamb.	1345.00	1110.00
Same w/200 ft. Chamb.	1545.00	1265.00
CINE-KODAK SPECIAL II w/f1.9 w/100 ft. Chamb.	1275.00	1060.00
Same w/200 ft. Chamb.	1475.00	1199.00
Kodascope Analyst II 16mm	365.00	276.00
Kodascope Pageant Sound	459.00	359.00
Kodascope Magnetic Optical sound, MK4...	795.00	595.00
Retina Curtar 35mm f5.6	62.50	44.50
Retina Longar 80mm f4	82.50	59.75
Retina Close-up Kit, B.	43.50	33.75
Retina 35-80 FDR.....	17.50	13.43
Retina 50-80 RDR	8.75	7.28
Dir Pos Dev. Outfit....	.....	2.98
Kodak Self Timer w/ cable release	5.75	4.35
KODAK 8MM SHOW-TIME—case	115.00	83.75

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Trays for Viewlex Changer.	1.50	.42
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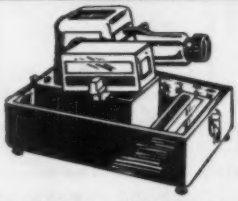

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New wide angle or telephoto lens for Contaflex I, II, Polaroid, Contessa, Argus c3, Signet, Kodak 35 RF—Other cameras write
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Free case with each order

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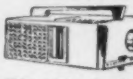

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Kodak Brownie f2.3	37.50	29.00
Kodak Brownie f1.9	46.50	33.95
Kodak Brownie Turret f1.9	79.50	62.50
B&H 220 Camera f2.5	39.95	33.50
B&H 252 Camera f2.5	49.95	38.50
B&H 252B Camera f1.9	59.95	45.00
B&H 134 V Camera f2.5	99.25	78.00
B&H 134 W Camera f1.9	119.95	99.00
Kodak Brownie Medallion Mag. f1.9	129.50	97.50
B&H 172 B Mag. f2.5	134.95	110.00
B&H 134 TA Turret f1.9	169.95	133.00
B&H 172A Mag. Turret f1.9	199.95	153.00

BRAND NEW 16MM MOVIE	REG. PRICE	SALE PRICE
B&H 200 T f1.9	344.95	$194.00
Cine Kodak K100 Turret f1.9	315.00	249.50
B&H 200 TA f1.9	289.95	227.00
B&H 200 EE f1.9	299.95	230.00
B&H 200R f1.9	385.50	307.00
Cine Kodak Special II F1.9	1275.00	1030.00

BRAND NEW 8 & 16MM PROJ.	REG. PRICE	SALE PRICE
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8mm Brownie 500 W	74.50	55.00
8mm B&H Monterey 253	79.95	61.50
8mm Kodak Showtime, 500W	115.00	85.00
8mm B&H Regent 122 LC	159.95	127.00
8mm B&H Regent 122 LR	179.95	139.00
16mm B&H Statesman	233.95	188.00
16mm B&H Diplimat	299.95	239.50
16mm Kodak Pageant Sound	459.00	345.00
16mm B&H 385 C Sound	479.95	387.00
16mm B&H 302 C Mag. Sound	734.00	592.00
Ampro Stylist DeLuxe Sound	419.85	385.00
8mm DuArt Proj. 500 W	69.95	53.00
8mm DuArt Proj. 750 W, case	146.00	119.00
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BRAND NEW SLIDE PROJ.	REG. PRICE	SALE PRICE
TDC Headliner 303, Selectron & CC	59.50	$43.50
Kodak Signet 300	59.50	45.00
Kodak Signet 500	72.50	54.95
TDC Duo 300 Projector	67.50	51.00
TDC Model D Selectron & CC	79.50	59.95
TDC Duo 500 Proj.	84.50	63.00
TDC Stereo Projector Viewer	144.50	108.00
TDC Stereo Proj. (500)	149.50	112.00
B&H Robomatic Proj. & case	149.50	112.00
TDC Streamliner 500 Selectron & CC	89.50	67.00
Graflex Constellation 500W, Auto Changer	89.75	68.50
Graflex Constellation 500W, Auto Slide Timer	99.75	74.50
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Argus 300 W Auto Changer, case	62.50	46.95
A.O. 300 W Auto	69.50	46.50
A.O. 500 W Auto	74.50	56.50
Bramberger Rocket Auto 300 W	39.50	39.50
Bramberger Riviera 2¼ Square 300W	59.50	39.50
Bramberger 2¼ Square with Auto Changer, 300 W	74.95	57.00
Bramberger 500 W 2¼ Square, Auto Changer	84.45	63.50
Viewlex, Projectomatic, case, 6 trays	79.50	59.50
Viewlex Powermatic, 500W case, 6 trays	119.50	89.00
LaBelle Showmen, 300 W	59.95	44.95
LaBelle Producer, 500 W	94.95	69.50
LaBelle Professional 75, 500 W Remote	154.95	117.50

BRAND NEW 35MM CAMERAS	REG. PRICE	SALE PRICE
Kodak Pony 135C f3.5	36.50	$ 24.95
Signet 40 f3.5 & flash	69.00	49.95
Kodak Signet Camera f3.5 Ektar	75.00	54.50
Retina IIC Camera f2.8 Xenar	139.50	89.50
Retina IIIC Camera f2 Xenon	190.00	114.95
Ricoh "35" f3.5, case, flashgun	39.95	46.95
Ricoh 500 f2.8 MFX 1/500 Sec.	69.95	52.50
Argus C3 f3.5 ctd. case, flash	69.95	52.50
Argus C4 f2.8 ctd. case, flash	99.50	74.50
Argus C44 f2.8 ctd. case, flash	117.00	87.00
Aires 111 f1.9 MX, 500 sec.	99.50	79.50
Regula Gypsy, cpld. Rdr. f2.8 Cassar	69.50	49.50
Robot Royal "36", f2 Sonnar	329.95	247.50
Graphic 35 f3.5 case, flash	89.50	67.00
Graphic 35 f2.8 case, flash	99.50	74.50
Stereo Graphic f3.5 case, flash	39.50	39.50

Brand New Lenses for Exakta, Pentacon Praktica, Praktiflex, etc.	REG. PRICE	SALE PRICE
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35mm f2.5 Angenieux	99.50	74.50
90mm f1.8 Angenieux	149.50	113.00
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135mm f3.5 Angenieux	89.50	67.50
180mm f4.5 Angenieux	96.00	72.00
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58mm f2 Auto Biotar	165.00	124.00
50mm f2.8 Auto Tessar	100.00	74.50
75mm f1.5 Biotar Preset	216.50	162.50
180mm f2.8 Sonnar Preset	395.00	249.50
50mm f1.9 Auto Xenar	169.50	137.50
135mm f3.5 Auto Tele Xenar	144.50	108.50
200mm f5.5 Tele Xenar Preset	124.50	93.50
40mm f3.5 Steinheil Cassaron	54.50	41.50
55mm f1.9 Auto Quinon, Steinheil	169.50	127.00
85mm f2.8 Steinheil Culminar	65.00	49.00
135mm f2.8 Steinheil Quinar Preset	149.50	112.00
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Yashica C, f3.5 MX, syncro.	46.50	34.95
Yashica LM, f3.5, MX, built-in meter	59.95	45.95
Seliger 66, f3.5 Dynaro	99.50	74.50
Super Ricohflex, f3.5, case	35.90	26.95
Edixa Reflex, f2.8 ctd. Steinheil	99.50	74.50
Rolleiflex Automat, f3.5 ctd.	119.50	89.50

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Argus L3, case	16.95	12.75
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6 FOR	14.99	5 FOR	18.75
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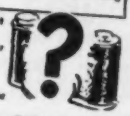

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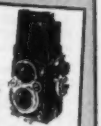

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1½ gal.....$2.95
50 ft. 35mm—85¢ Plus X or XX
100 ft. 35mm XX or Plus X or infra red or background X $1.40. If you buy $25.00 worth of film—one 35mm loader free regular price $5.00
A $100.00 purchase of film (color or B&W) will allow a brand new Eastman Kodak Brownie 8mm for $1.00—Regular price for such a camera alone—$35.00
This offer is in addition to our Unbelievable Value of film on which you save 50%.
A $200.00 purchase will entitle you to a Kodak Brownie camera and a 8mm projector for $1.00. Regular price close to $100.00
A $50.00 purchase will entitle you to a brand new Brownie Camera with flash and film and bulbs. Regular price for Camera and film (color as well as B&W) $25.00—in any store.
A $25.00 purchase entitles you to a 127 Camera and 3 rolls of color film and 6 rolls of black and white. Real value in store—$10.00
Additional $25 purchase entitles you to Eastman Kodak carrying case of genuine leather. Reg. price of case alone—$11.25

35mm BLACK & WHITE BULK

ANSCO FINOPAN $1.25 (Weston 24) Kodak
Super X or Double X.....$1.40

ACCESSORIES

FILM DRIERS—good for paper and films
only $1.50
CHEMICAL KITS—D88, one gallon size good for reversal or straight B&W processing—for paper & film. In powder form.....$1.25
(include postage)
Take advantage of these bargains.
B&W film—100 ft. on Bolax Spool.....$ 4.00
100 ft. Ansco Color on Bolax Spool 8mm..... 5.50
With devel. 6.50
Empty 16mm magazines made by Kodak..... 75¢
8mm empty mag. ..... 75¢
16mm 100 ft. camera reels..... 25¢
Cans for such reels..... 10¢
Empty cartridges for 35mm 20 or 36 exp.
10¢ each, $1.00 a dozen
Cans for 35mm cart. ..... 10¢
800 ft. reels, 16mm..... 75¢
16mm—1200 ft.... .....$1.00, Cans— 50¢
16mm—1600 ft.....$1.25, Cans— 50¢
Cement for film.....50¢—best available
Kodachrome reloads—20 exp. .....$ 1.25
50 ft..... 15.00
Special offer Ansco 10 exp. ..... 45¢
400′—8mm empty reels..... 50¢
Dble. cans..... 35¢
3 for..... 1.00

PHOTOGRAPHIC CONTACT PAPER

Eastman Kodak SW Semi-matte—Contrast #4
100 sheets per box, 10x10.....$2.50

ANSCO COLOR IN BULK

16mm—4¢ per ft. .....min. order 50 ft.
8mm—25 ft. on camera spools.....$1.25
100′ 8mm.....$5.00
(Processing not included)

CLEARANCE SALE

CARTOONS APPROX. 400′
AVAILABLE IN SOUND OR SILENT
$4.95
For Home Use Only

SPECIAL OFFERING in 8mm & 16mm COLOR SUBJECTS

(CARTOONS AND FAIRY STORIES)

50 ft. 8mm .....$ 2.00
200 ft. 8mm 7.50
100 ft. 16mm 5.00
400 ft. 16mm (silent) 20.00
400 ft. 16mm (sound) 25.00

ANSCO COLOR FILM WITH PROCESSING

8mm 25′ dbl. roll $2.25
8mm 25′ dbl. mag. 2.75
16mm 100′ available in both sound or silent 5.00
16mm 50′ magazine 3.50

ANSCO MOVIE FILM BLACK AND WHITE WITH PROCESSING

8mm 25′ dbl. roll $1.15
8mm 25′ dbl. mag. 1.75
16mm 100′ available in both sound or silent 2.50
16mm 50′ magazine 1.90

SPECIAL OFFERING IN 8mm AND 16mm COLOR SUBJECTS

(CARTOONS AND FAIRY STORIES)
COLOR

50 ft. 8mm .....$ 2.00
200 ft. 8mm 7.50
100 ft. 16mm 5.00
400 ft. 16mm (silent) 20.00
400 ft. 16mm (sound) 25.00

SPECIAL OFFERING IN 8mm AND 16mm SUBJECTS

(CARTOONS AND FAIRY STORIES)
BLACK AND WHITE

50 ft. 8mm .....$ 1.00
200 ft. 8mm 3.50
100 ft. 16mm 2.00
400 ft. 16mm (silent) 7.50
400 ft. 16mm (sound) 10.00

MOVIE FILM SPECIAL

100′ 8mm double
Packed on 4 Camera spools 25′.....$1.79
processing not included

ROLL FILM

#127, 120, 620, 116, 616
Black & White, 10 for.....$1.95
120 & 620 color.....75¢ a roll
35mm 20 exp. Black & White.....25¢
35mm 36 exp. Black & White.....49¢
AERO EKTACHROME #120 and #620
Weston 40.....3 for $2.85
35mm BLACK & WHITE BULK 100 FT.
EKTACHROME 20 exp. $1.00
Super X or Double X and Plus X.....$1.40

BULK MOVIE FILM

ASA 50
8mm x 400′ dble. .....$ 5.95
8mm x 1600′ dble. 22.00
CAMERA SPOOLED NO PROCESSING

8mm x 100′ dble. $1.79
8mm x 25′ dble. 7 for price of 6!.....80¢ each

SIZE	54 rolls	27 rolls	15 rolls
16mm x 25′.....	$ 8.95	$ 4.95	$ 2.75
16mm x 50′.....	19.95	10.95	5.95
*16mm x 100′.....	49.50	29.50	17.95

*Camera spooled

SOUND MACHINE BELL and HOWELL VICTOR our price $149.00

AVAILABLE IN 8mm and 16mm

THE FOLLOWING FULL VERSION REELS

The 8mm is approximately 200 ft. and 16mm approx. 400 ft. each reel.

Charlie Chaplin Comedies—1 reelers—
NEW JANITOR! MABEL'S BUSY DAY, FILM JOHNNY, BETWEEN SHOWERS, CAUGHT IN THE RAIN, HIS NEW PROFESSION.—2 reelers—IN THE BAND, NITE AT THE SHOW, THE CHAMPION, THE TRAMP, HIS NIGHT OUT, DOUGH AND DYNAMITE. The price for silent is $10.00 per reel and for sound $12.50 per reel. 8mm $5.00 per reel.

MACK SENNETT BATHING BEAUTIES—
one-reelers $10.00 per reel and $20.00 for two-reelers. Full version approx. 400 ft. 16mm each. 8mm $5.00 per reel.

GRANTLAND RICE SPORTS—
available in 8 mm approx. 200 ft. each and 400 ft. approx. Price 16mm $10.00 silent and $12.50 sound. 8mm $5.00 per reel. RUNNING THE SCALES, SPORT AFLOAT?, GRIDIRON GLORY, BULLS EYE, SUN AND SNOW, SELF DEFENSE, MONARCHS OF THE FIELD, SON OF SWAT.

HAL ROACH COMEDIES—
Snub Pollard & other famous stars, full version—available in 8mm approx. 200 ft. $5.00 per reel—16mm $10.00 silent per reel and $12.50 sound. Approx. 400 ft.

ORIGINAL OUR GANG COMEDIES—
available in 8mm and 16mm $5.00 for 8mm approx. 200 ft. $10.00 per reel for 16mm silent approx. 400 ft. per reel—available in 1 and two reelers.

OPEN EVENINGS TILL 7. ALSO OPEN SATURDAYS.

PLEASE VISIT OUR STORE. DON'T FORGET TO INCLUDE POSTAGE.

ASTRA PHOTO PRODUCTS

243 WEST 55TH STREET NEW YORK 19, N. Y.

AWON PHOTOGRAPHIC DISCOUNTS !!!

Celebrating our 1,000,000th sale!

FRESH COLOR FILM

This 1958 dated film is in its original sealed package fully guaranteed by the manufacturer. Day. or Tung. Price includes processing & mounting (35mm). MINIMUM ORDER—3 ROLLS.

Size.	Kodachrome
8mm x 25' dble. roll.	$2.65
8mm x 25' dble. mag.	3.50
16mm x 50' mag....	5.25
16mm x 100' roll...	7.75
35mm x 20 exp.....	2.45
35mm x 36 exp.....	3.80

Special Sale! CASES for 12 Slide Trays
Dust-proof protection for your color slides. Holds up to 12 2x2" TDC Viewlex or Airequipt Trays.... **$4.95**

Slide Tray SPECIAL
12 Viewlex or TDC trays (holds 432 slides) $4.98
12 Airequipt trays (holds 432 slides) 16.95

MOVIE FILM

Fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble. roll	$1.10
8mm x 100' Bolex dble. roll	3.50
16mm x 50' mag.	1.75
16mm x 100' roll Ansco	2.75
16mm x 100' Super XX ASA 100	3.50
16mm x 100' Kodak Plus X	2.95
16mm x 50' roll, Plus X	1.65
8mm Mag. B & W.	2.00
16mm x 50' mag. E.K. X or XX	2.25

BUY SIX ... GET ONE EXTRA FREE

FREE! FREE!

With every film purchase of $25 or more (except Kodachrome or Anscochrome)—you get a FREE 1-year subscription—$4 value—to Modern Photography or another monthly Camera magazine.

Bulk Film Special

- BRAND NEW DAYLIGHT FILM LOADER
- FRESH DATED 35mm NEGATIVE FILM
- 5 FILM CARTRIDGES

All for only **$5.95**

ANSCOCOLOR

1956 Date - Day. or Tung.
35mm x 112' $18.95
35mm x 50' 9.95
35mm x 27½' 6.95
35mm x 20 exp. in metal cart..ea. 1.20
6 for $5.50; 12 for $10
35mm x 50' Tung.. 6.00

16mm x 400' BULK KODAK
ASA 24—Sngl or Dble Perf $6.95
Super XX (ASA 100) Dble Perf $7.95

Lantern Slide Plates
36 per box
3¼x4" or 2x2"
2 boxes for $1
11x14 6 per box $1.50

MOVIE—QUANTITY DISCOUNTS

B&W ASA 50. Reversal. No Processing

SIZE	54 Rolls	17 Rolls	15 Rolls
16mm x 50'	$19.95	$10.95	$ 5.95
*16mm x 100'	49.50	29.50	17.95

*Camera Spooled.

AERIAL FILM

Recent date! In original metal containers.

KODAK XX
5¼"x9'.....4 for $1
5¼"x20' .....2 for $1
5¼"x56' $1.10
7"x125' 5.95

KODAK TRI-X
5"x250' $6.95
5¼"x56'.....$1.10
7¼"x62' $2.98
7"x125' $5.95

AERO EKTACHROME ASA 40

with 1½ gallon processing kit
5¼ x 20'....$5.95 5¼" x 40'...$8.95
7 x 18'.....$5.95 35mm x 37½'$5.95
FREE Compensating Filter with any of above!

35mm BULK NEGATIVE SAFETY

Kodak Plus X, Sup XX, Kodak Weston 24 Infra Red Microfile, Ansco ASA 50 or DuPont ±1, ±2 or ±3
100'.....$1.98 ea. 400'.....$7.50
FREE, 100' of ASA 24 w/every 100' order!

35mm x 20 Exp. Cart.
Plus X, Sup XX, Tri-X, Infra Red, Microfile
6 for $1.50 12 for $2.50

CUT FILM SPECIALS

4 x 5—original box of 25 sheets—3 boxes for $3.50
Your choice of KODAK, Infra Red; ANSCO Tri-S Ortho and Process.
8 x 10 original box of 25 sheets—$2.50 per box
Your choice of KODAK Infra Red; ANSCO, Process.
8 x 10—Process Pan or Ortho (25 shts.).....$3.25
Ansco Color Day. or Tung. (10 shts. per box)
4 x 5.....$2.00 ea.; 6 for $9
8 x 10....$3.95 ea.; 3 for $10

NEW EXPOSURE METERS

Reg.		SPEC.
$9.95	Alpex Direct Reading w/case	$5.95
8.95	Sekonic Leader DeLuxe, w/case	6.50
9.95	Sekonic Compact, w/case	6.50
32.50	Norwood Director M-2	23.95
26.95	DeJur Dual-Professional	17.95
26.50	GE DW-68	17.95
32.50	GE PR-1 w/case	19.95
32.50	Weston Meter III w/case (dem)	22.75
33.45	Weston Master II w/case	18.95
34.50	GE Guardian w/case	23.50
18.00	Weston DR, Dir. Read. w/case	12.95
	Case for any of above	1.95

Special Sale!

POLAROID FILM

Type 31 (Model 80)	6 rolls for $ 7.00
Type 32 (Model 80)	6 rolls for $ 8.00
Type 41 (Model 95A, 700, 110)	6 rolls for $ 9.00
Type 44 (Model 95A, 700, 110)	6 rolls for $10.95

KODACHROME PROCESSING

35mmx20, exp. mtg	$1.05	8mmx25' mag.	$ .65
35mmx36, exp. mtg	2.05	16mmx50' mag.	1.05
8mmx25', dble.	1.05	16mmx100' roll	2.55

All film returned via insured mail.
Check or Money Order must accompany film.

Brand New! ELITAR Movie Lenses

- Hard coated
- Color corrected
- Finest Precision Craftsmanship

In D Mounts For Most 8mm Cameras	List	AWON PRICE
6.5mm, f1.9, W.A., Fixed	$44.95	$28.95
7mm, f2.5, W.A., Fixed	29.95	17.95
1½", f3.2, Telephoto, Fixed	12.95	8.95
1½", f2.5, Telephoto, Focusing	26.95	15.95
1½", f1.9, Telephoto, Focusing	38.95	24.50
1½", f1.4, Telephoto, Focusing	49.95	29.50
For Kodak 8mm Mag. Movie Cameras		
6.5mm f1.9, W.A., Fixed	49.95	33.50
1½", f1.4, Telephoto, Focusing	54.95	34.50
In C Mounts for 16mm Movie Cameras		
17mm, f2.5, W.A., Focusing	34.95	23.50
13mm, f1.5, W.A., Focusing	89.95	62.95
3", f2.5, Telephoto, Focusing	42.50	25.95
3", f1.5, Telephoto, Focusing	99.95	69.50
3", f3.5, Telephoto, Focusing	32.50	19.95

AWON CHOPS KODAK PRICES

ALL BRAND NEW—ALL LATEST MODELS

KODAK CAMERAS	LIST	AWON PRICE
KODAK SIGNET 35mm outfit	$ 91.45	$ 64.00
KODAK SIGNET 35mm, f3.5 lens	75.00	49.50
KODAK RETINA IIIc 35mm, f2	190.00	112.00
KODAK STEREO outfit	97.25	65.00
KODAK STEREO camera	84.50	58.00
KODAK DUAFLEX IV	16.95	12.00
KODAK DUAFLEX IV outfit	23.75	15.95
BROWNIE HAWKEYE flash outfit	14.95	10.95
KODAK HOLIDAY flash outfit	9.95	7.10
KODAK PONY 135 model C, f3.5	36.50	27.00
KODAK PONY 135 model C outfit	49.95	35.00
KODAK SIGNET 40, 35mm, w/flash	69.00	49.95
KODAK MOVIE CAMERAS		
KODAK BROWNIE 8mm model II, f2.7	29.95	21.00
KODAK BROWNIE 8mm model II, f2.3	37.50	26.95
KODAK BROWNIE 8mm model II, f1.9	44.50	31.95
KODAK BROWNIE turret 8mm f1.9	79.50	56.00
KODAK MEDALLION 8mm mag. f1.9 foc	144.50	95.80
KODAK K100 16mm f1.9 lens	279.00	210.00
KODAK K100 turret 16mm f1.9 lens	315.00	240.00
KODAK PROJECTORS		
CINE KODAK Showtime 8mm projector	115.00	77.95
BROWNIE "300" 8mm movie proj.	62.00	43.00
BROWNIE "500" 8mm movie proj.	74.50	52.00
KODASCOPE ROYAL 16mm movie proj	275.00	199.95
KODASLIDE SIGNET 35mm slide projector 300 watt w/f3.5 lens, auto changer	69.50	49.95
KODASLIDE SIGNET (above w/500 watt)	82.50	59.95

Ask for the AWON DISCOUNT PRICES on all equipment

Fresh ASA 50 Aero Ektachrome

35mm x 20 exp. .....$1.50 ea. .....4 for $5
Processing included
35mm x 40' Bulk...$5.00; 35mm x 75' Bulk...$7.50
35mm x 75' Bulk plus 4½ gal. devel. kit....$10.00

SPECIAL OFFER! Slightly outdated **AERO EKTACHROME** ASA32 • 35mmx75' **$4.95**

Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE
35mm x 100'.....$11.95
35mm x 50'..... 6.50
35mm x 27½'..... 4.00

BELL & HOWELL Sale

ALL BRAND NEW—ALL LATEST MODELS

8mm MOVIE CAMERAS—roll film	LIST	AWON PRICE
Wilshire ±220, f2.5 lens	$ 39.95	$ 29.95
Monterey ±252, f2.3 lens	49.95	36.95
Companion ±134W, f2.5 lens	89.95	64.95
Sportster ±134V, f1.9 foc mt lens	129.95	89.95
Auto—8 Voyager ±172B, f2.5	134.95	94.95
Auto—8 Explorer ±172A, f1.9 foc mt	199.95	138.50
Monterey De Luxe 252B f1.9	59.95	42.00
16mm MOVIE CAMERAS—magazine		
Electric Eye ±200EE f1.9 foc	299.95	224.95
Case for above	30.00	21.45
Auto Master ±200TA turret f1.9	289.95	219.95
8mm PROJECTORS		
Monterey ±253 500 watt	79.95	56.95
Monterey ±253 AR 500 watt	99.95	69.95
Regent ±122 LC 500 watt	159.95	112.95
Regent De Luxe ±122 LR 500 watt	179.95	127.95
16mm PROJECTORS		
Statesman ±273 700 watt	199.95	142.95
Filmosound ±385C 1000 watt, sound	479.95	346.95
SLIDE PROJECTORS		
Robomatic, all auto. 500 wt., w/case	149.50	106.00
Headliner ±303, w/case	59.50	42.95
Headliner ±303 w/remote control & case	83.00	66.50
TDC ±D w/airflow case	79.50	55.45
Streamliner 500 watt w/case	89.50	66.50
Streamliner Duo 500 wt. for 2x2 & 2¼ sq.	84.50	62.95

EXCLUSIVE—RADIANT Portable Tripod Screens Crystal beaded 1956 Model

With new VYNA-FLECT fabric. These screens are guaranteed for life—fireproof, fungus proof, and washable. No other screens at these prices have all these higher-priced features.

	SPEC.		SPEC.
30 x 40	$ 9.95	37 x 50	$14.95
40 x 40	10.95	50 x 50	15.95

Screens are shipped R.R. Expr. collect postage

YASHICA REFLEX CAMERAS

ALL BRAND NEW—LATEST MODELS—JUST ARRIVED
AWON is proud to offer these highly prized imported cameras at sensational discount prices!

LEATHER CASE INCLUDED FREE	List	AWON PRICE
YASHICA A	$35.95	$24.95
YASHICA C, semi-automatic	54.50	37.95
YASHICA LM, semi-automatic with built-in exposure meter	69.95	45.95
YASHICAMAT-AUTOMATIC	79.95	58.95

PAPER SALE

CONTACT PAPER—less than 1¢ a print

4x5" SWGL (200 shts.), ±2, 3	$1.00
8x10½", SWGL (100 shts.), ±0, 4	2.50
8x10½", SWSM (250 shts.), ±0, 1, 5	2.75
10x10" SWSM ±1, 4 .....1 box (100 shts.)	.98
11x14" SWGL (50 shts.), ±1, 4, 5	2.00
18x22" LWSM ±1, 2 .....1 box (50 shts.)	1.98
20x24" SWSM .....(50 shts.)	1.95
Ad-type LW Flex. SM, 40"x30', ±3	2.00
14x17" LWSM ±1, 2, 3 .....1 box (50 sheets)	1.25
11x14" LWSM ±2, 3, 4 .....1 box (50 sheets)	.98
8x10" LWSM ±1 .....1 box (100 sheets)	.89
8x10½" LWSM ±3 .....1 box (250 sheets)	1.98
7½x7½" SWGL ±4 .....1 box (250 sheets)	2.95
11x14" SWGL Varigam .....1 pkge. (10 sheets)	.98

Brand New! Famous Make ELECTRONIC FLASH

- Needs only 4 small batteries
- Exposure calculator dial
- Hand-Grip head for "off-the-camera" shots
- Switches easily to AC power
- GE flash tube gives consistent flash value and exposure • Comes with 4 batteries, camera bracket, and AC line cord
- ONE YEAR GUARANTEE!

List Price $54.50—AWON SPECIAL **$29.95**

ELECTRONIC FLASH OUTFITS

BRAND NEW	Reg.	AWON PRICE
Ultrablitz Jet, A.C. or Batt.	$70.00	$44.95
Ultrablitz Matador IS	99.95	56.95
DeJur Mecablitz	54.95	35.95
Hershey "700" A.C. and Batt.	54.95	34.95
RI DYNALITE A.C.	24.95	19.95
FR Model II, A.C. or Batt.	54.50	36.95
FR Model 140, A.C.	29.95	21.95

And your old flashgun in trade

Sale! FLASHBULBS Sale!

Genuine WESTINGHOUSE BULBS. Frankly, we're overstocked. We've slashed our prices to encourage you to buy a case or more and save.

±5 (Case of 120)—$ 8.95	5B (Case of 120)—$12.95
M2 (Case of 120)— 7.95	±6 (Case of 120)— 11.50
5M (Case of 120)— 11.95	6B (Cast of 120)— 14.95

ANSCOCHROME 1958 DATE ASA 32

35mm x 100' (orig factory pack)	$30.00
35mm x 28' (orig factory pack) w/loader	7.69
35mm x 20 exp. .....$1.38 ea. .....4 for	4.98
120 or 620 .....3 for	3.00
8mm x 100' dble (no proc.)	5.95
16mm x 100' (no proc.)	5.95
16mm x 100' roll (incl. proc.) $8.25 .....3 for	24.00
16mm x 50' mag (incl. proc.) $5.40 .....3 for	15.60

SPECIAL AWON OFFER! Bulk Film Special!

35mm x 100' Kodak TRI-X	$3.50
35mm x 100' B&W ASA 24	.98
35mm x 100' Kodak Ortho Pos film	1.50
35mm x 100' Ansco ASA 50	1.50
16mm x 400' Positive Film	3.95
35mm x 100' Kodak Super XX	1.50

BULK MOVIE ASA 50

8mm x 400' dble. $5.95 8mm x 1600' dble. $22.00

Camera spooled . . . No processing

8mm x 100' dble.	$1.79
8mm x 25' dble. 7 for price of 6!	60¢ ea.

Black & White Movie Film Processing Service

8mm x 25' Dble.	$ .55 ea.
16mm x 100'	$1.00 ea.
16mm x 50'	$ .65 ea.

THIS MONTH'S SPECIALS

• 70mm x 100', Super XX film	$2.95
• 120 & 620 Kodacolor, Kodak Proc. Incl. 3 for	3.75
• Telephoto Lens, 8mm, 1½", f3.5	4.95
• Wide angle lens, 7mm, f3.2, F.F.	11.95
• Colored Stereo Mounts, 100 for	3.50
1000 for	26.50
• Ansco 35mm Cardboard Mounts, 100	1.00
1000 for	8.50
• Daylight BULK FILM LOADER & 5 cartridges	4.95

AWON FILMS

Postage & Insurance must be prepaid. Items marked "FREE" must be requested at time of purchase to be acknowledged.

108-P West 29th Street, New York 1, N. Y. LA 4-6376

Send 25¢ for complete 52 page catalog listing all photo equipment at unbeatable prices!

20% Deposit on all C.O.D. please, U. S. Excess
All film out dated unless otherwise stated.

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PROFESSIONAL Buyer will procure photographic equipment for you at quantity price. Nominal Service fee (except items strictly priced-fixed). No dealers please. Minimum transaction $150 list. Bank escrow payment plan without charge. Buyer is bonded, Dun & Bradstreet rated and will furnish references in your vicinity. Charter Member Chamber of Commerce, also PSA and Bank references. Full guarantee plus 10-year non-profit service contract. Send inquiry in duplicate enclosing large air return envelope. Include your telephone number. Camera Buyer, Colchester 18, Conn.

DISCOUNTS to 50% Cameras, Hi-Fi, Projectors, Tape recorders, Individual quotations only, no catalogs. Conmar Camera & Hi-Fi, 121-07 237 Street, Rosedale 22p, N. Y.

DISCOUNTS Up to 50% except fair trade items—Cameras, projectors, tape recorders, lenses, Hi-Fi, Stereo. Write for individual quotations, no catalogs. Classified Camera B, 2375 East 65 St., Brooklyn, N. Y.

CANADIANS send for bargain list, new and used equipment. Simon's Camera Inc., 11 Craig West, Montreal, Canada.

CHICAGO'S Largest Camera Trading Center! Open evenings! Better deals! New-Used! Mailorder satisfaction! Chromoptics, 943 North State, Chicago 10.

LARGEST Camera discount house in the East. Write in your needs Dept. PP, "King For Price," Box 163, Bronxville, N. Y.

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INDEX OF ADVERTISERS

Popular Photography, July, 1957

ADVERTISER	PAGE NO.
Air Photo Supply Corp.	56
Airequipt Mfg. Co., Inc.	20
Alco Photo Supply	62
Allied Impex Corporation	128
American Camera Exchange of New York Inc.	46
American School of Photography	139
American Speedlight Corporation	141
Ansco	Second Cover 3
Art Center School, The	145
Asahi Optical Company	50
Astra Photo Products	158
Awon Films	159
Bass Camera Co.	130
Bell & Howell	53
Berndt-Bach, Inc.	116
Best Photos Mfg. Co.	132
Brenner Photo Co.	131
Broadway Camera Shops Inc.	153
Brockway Camera Corporation	34
Brooks Institute of Photography	8
Burleigh Brooks, Inc.	19, 45, 138, 144
Bushnell	118
Camera Import Corporation	129
Canon Camera Co. Inc.	29
Central Camera Co.	141
Chiyoda Kogaku Seiko Co., Ltd.	114, 115
Color King Labs	38
Columbian Enameling & Stamping Co., Inc.	137
Davidson Manufacturing Co.	61
Disneyland	132
Dowling's	9, 10, 11, 12, 13
Eastman Kodak Company	Fourth Cover, 110, 111
Edmund Scientific Co.	164
Enteco Industries Inc.	52
Exakta Camera Company	25, 27
F R Corporation, The	119
Fascolor	137
Filmdex	141
Freestyle Sales Co.	127
Gami Corporation	135
General Electric	21, 22, 23, 24
Germain School of Photography	144
Golden Gate Color Prints	152
Graflex, Inc.	16, 17
Grand Central Camera	58, 59
Hamilton House	133
Heiland	18
Hico-Lite	26
Hollywood Camera Co.	154
Intercontinental Marketing Corp.	138
International Press Assn., Inc.	134
Kalimar Inc.	14, 15
Kinnard Co.	138
Kling Photo Corp.	60, 117, 134, 145
Konica Camera Company	35, 139
Kowa Optical Corporation	47
Kurshan & Lang Color Service Inc.	135
Leitz, Inc., E.	30, 31
Marshall Mfg. Co. Inc., John G.	54
Minifilm Camera Stores	157
National Camera Repair School	134
National Photo Coloring School	145
National Photo Labs	141
Nega-File Co., The	139
Nems-Clarke Incorporated	135
New York Institute of Photography	49
Nikon Incorporated	4
Nuclear Products Co.	145
Olden Camera & Lens Co.	32, 33
Olympus Optical Company	136
Optics Manufacturing Corp.	40
Paillard Incorporated	57, 63
Palleys	145
Panoram Film Labs	152
Peerless Camera Stores	41, 42, 43
Photo Whiz	137
Photography Directory and Buying Guide	152
Polaroid Corp.	28
Popular Boating	132, 137
Popular Photography	142, 143
Popular Photography Color Annual	160
Quick-Set, Inc.	48
Rabinovitch Photography Workshop	134
Ray-Vogue Schools	139
Realist Inc.	44
Revere Camera Company	5
Riken Optical Industries Ltd.	126
Ritz Camera Centers	124, 125
Royal Photo Distributors	130
Samoca Camera Co.	139
Sawyer's Inc.	118
School of Modern Photography, The	51
Sekonic Electric Co.	137
Solar Cine Products	118
Spiratone Inc.	112, 113
Standard Camera Corporation	Third Cover
Sterling Howard	36
Superior Bulk Film Co.	132
Supreme Photo Supply Co.	155
Sylvania Electric Products Inc.	55
TV Workshop	141
Tiffen Marketing Co.	140
United Movie Technicians	145
University Camera Stores	156
Wall St. Camera Exch.	123
Western Photo Sales	152
Weston Exposure Meters	130
Willoughbys	39
Yashima Optical Ind. Co., Ltd.	37
Zeiss, Inc., Carl	7

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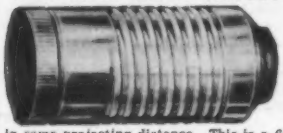

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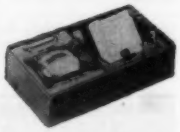

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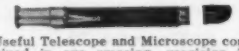

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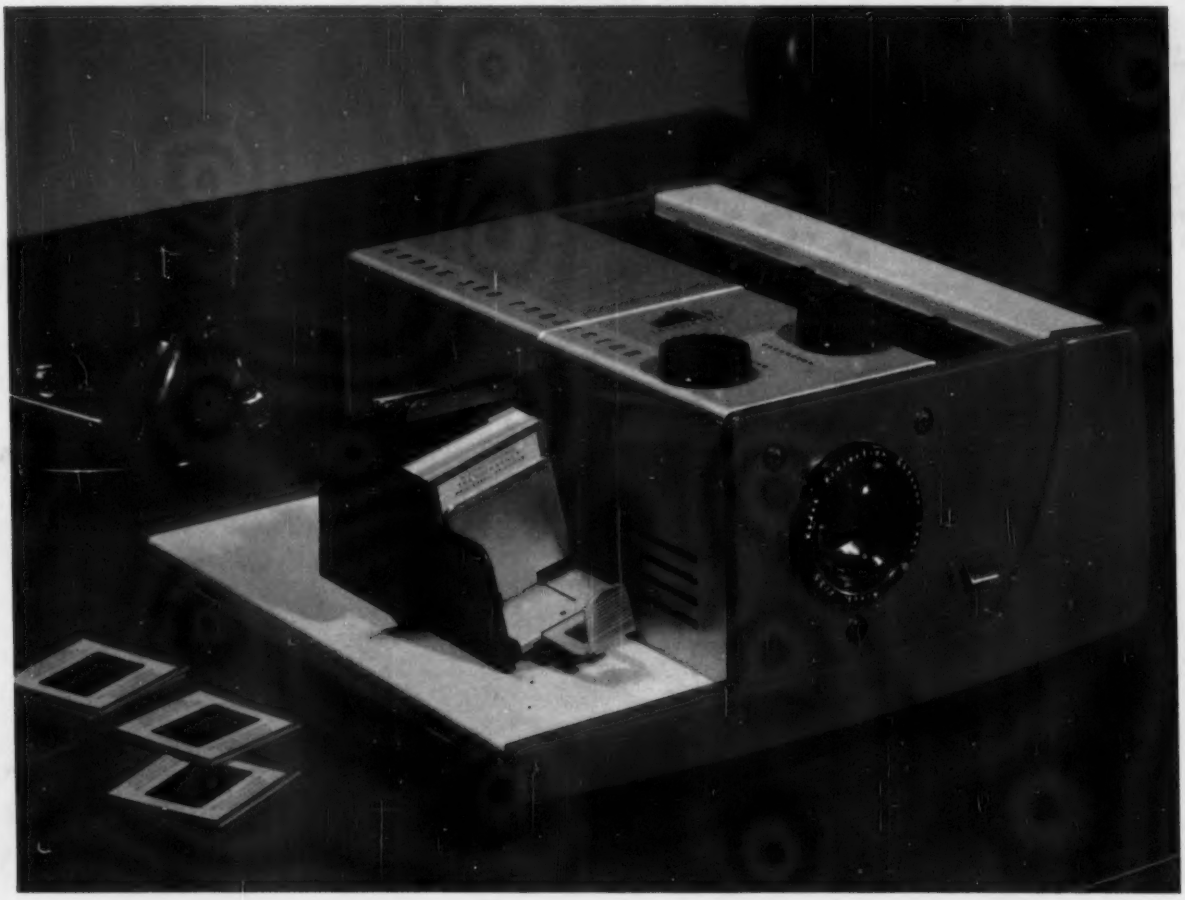

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